

THE
Oxford and Cambridge Edition.
SHAKESPEARE'S
TWELFTH NIGHT
OR
WHAT YOU WILL.

WITH INTRODUCTION,
NOTES, ETC.,
FOR STUDENTS' PREPARATION.

BY
STANLEY WOOD, M.A.,

*Editor of the Dinglewood Shakespeare Manuals; The Oxford and Cambridge
Edition of Classics, etc.*

London :

GEORGE GILL & SONS LD.,
67-68, CHANDOS PLACE, LONDON, W.C.2.

ng
ly

First Edition, 1905.
Twenty-seven Editions and Impressions
to 1943.

PRINTED IN GREAT BRITAIN BY
F. J. PARSONS, LTD., LONDON AND HASTINGS

EDITORIAL.

THIS Edition of *Twelfth Night: or, What You Will* is designed to satisfy the requirements of Candidates for all Public Examinations, and is distinguished from the majority of School Editions by certain special features, the purpose of which may be briefly indicated.

The Life of Shakespeare has been included not only because it is likely to be of interest to the general reader, but also because a knowledge of the principal events in the poet's life is frequently required by Examining bodies in connection with the study of any particular Play.

The Literary Introduction contains separate sections upon all subjects in connection with the Play upon which Examiners are in the habit of framing questions. The study of this portion of the book may be deferred until a general knowledge of the Play has been acquired by the Student, whilst the paragraphs printed in small type may be omitted altogether by the Candidate for Elementary Examinations.

The Marginal and Foot Notes are intended to suffice for the general reader and for the first and last perusal of the Play by Candidates for Examination.

The Supplementary Notes are designed to supplement in two ways the notes printed in conjunction with the text. They contain all such elucidation as may be required by the youngest student of the Play, and also a full discussion of the more difficult words which have already received a simple explanation in the Margin of the text.

Shakespearian Grammar has been treated at some length in as simple a manner as is consistent with the subject. Illustrative passages from the Play have been quoted in full in order that the Student may be saved the tedious labour of continually referring back to the text.

Classical Names and Glossary are referred to as necessity arises during the study of the Play. In the case of these, as in that of the Grammar, illustrative passages are quoted in full. Thus, for purposes of revision, these Sections may be studied apart from the text.

Examination Papers are given at the end of the book. As these are based upon the model of the papers set at Oxford and Cambridge Local Examinations, they will prove specially serviceable where Candidates for such Examinations have to be considered.

The Illustrations will prove attractive to those who are approaching the subject of Shakespeare for the first time, and will add considerably to the interest of the Play as a dramatic study.

STANLEY WOOD.

TWELFTH NIGHT: or WHAT YOU WILL.

CONTENTS

PART I. Literary Introduction—

NARRATIVE OF SHAKESPEARE'S LIFE	i.
DATE AND COMPOSITION OF THE PLAY	v.
GENERAL CHARACTER OF THE PLAY	vi.
CONSIDERATIONS OF STYLE	vii.
SO-CALLED SOURCES OF THE PLOT	viii.
THE TITLE OF THE PLAY	x.
COMEDY, WHAT IS IT?	xi.
COMEDY, BEFORE SHAKESPEARE	xlii.
ON DRAMATIC IRONY	xiv.
ELIZABETHAN ENGLISH	xv.
CHARACTER INTERPRETATION	xvi.
CHARACTERS OF THE PLAY	xvii.
SHAKESPEARE AND PURITANISM	xxxix.
THE SONGS IN TWELFTH NIGHT	xl.
APPARENT INCONSISTENCIES IN THE PLAY	xli.
TIME OF ACTION OF THE PLAY	xlii.

PART II. The Play.

TEXT OF THE PLAY, WITH EXPLANATORY ELEMENTARY NOTES	1
SUPPLEMENTARY NOTES	83

PART III. Appendix—

SHAKESPEARIAN GRAMMAR ILLUSTRATED FROM THE PLAY	119
METRICAL CONSTRUCTION OR VERSIFICATION	138
VARIANTS AND PROPOSED EMENDATIONS	143
ON PARAPHRASING	144
CLASSICAL NAMES WITH THEIR CONTEXT	147
ALLUSIONS TO OTHER PROPER NAMES	151
ON THE PROFESSIONAL FOOL IN THE ELIZABETHAN AGE	158
PLAY ON WORDS	159
GLOSSARY	160
EXAMINATION PAPERS	172



SHAKESPEARE'S HOUSE, STRATFORD-ON-AVON.

NARRATIVE OF SHAKESPEARE'S LIFE.

Birth and Parentage.

In this short account of the Life of William Shakespeare, we shall endeavour to confine ourselves to well-authenticated facts, and shall therefore say nothing about supposed ancestry, especially as the name of Shakespeare seems to have been very common in the Middle Ages in many parts of England. There is, however, good reason for supposing that William Shakespeare's ancestors were farmers. The poet's father, John Shakespeare, appears to have been in early life not only a prosperous man of business in many branches, but a person of importance in the municipal affairs of Stratford. He held for one year "the highest office in the Corporation gift, that of bailiff"; he afterwards became chief alderman. He married Mary Arden, who brought him land and houses, but "was apparently without education"; several extant documents bear her mark, and there is no proof that she could sign her name. William, their third and eldest surviving child, was born at Stratford-on-Avon, in April, 1564. His father was then in prosperous circumstances, and when, in July of that year, the plague raged violently at Stratford, he subscribed liberally to the relief of the victims among the poor. In a few years, however, he fell into debt and difficulties, was obliged to mortgage his wife's property, and gradually lost his interest in municipal affairs.

Childhood and Youth.

In the meantime five children—three boys and two girls younger than William—began to require education. The boys "were entitled to free tuition at the Grammar School of Stratford," where they were taught the rudiments of Latin, grammar and literature, and to write in Old English characters, as was then the custom in provincial schools. In later life William Shakespeare acquired some knowledge of the French language (of which he made use in the Play of *Henry V*). His time at school was short, as his father's fortunes steadily declined, and at the age of thirteen he was obliged to apply himself to the trade of a butcher, which was then the only means by which his father earned his living.

His Marriage.

At a short distance from Stratford stands a thatched cottage, still known by the name of Anne Hathaway's Cottage, and inhabited by descendants of the Hathaways until 1838. It is said to be only a part of the homestead where Anne's father, Richard Hathaway, died in fairly prosperous circumstances, leaving a farm which had belonged to his family for generations to be carried on by his widow and eldest son. Each daughter was to receive for her marriage portion the modest sum of £6 13s. 4d., which in those days was equal to £53 6s. 8d. at the present time, just an eighth of the present value.

Anne Hathaway became the wife of William Shakespeare when he was little more than eighteen and a half years old, she having attained the more mature age of twenty-six. History says little of their early married life, and that little does not point to happiness. Three children were born to them, two daughters and a son.

Early Life at Stratford

Although we are told :

"Anne Hathaway, she hath a way,
To charm all hearts, Anne Hathaway,"

she was not able to keep her young husband out of mischief. In the absence of sufficient means of livelihood, he seems to have amused himself among his farmer kinsfolk, and not content with the orthodox sports common to those born and bred in the country, appears to have taken up with bad companions, and to have been led into poaching transactions, which caused him in the end to leave his home and family for several years. More than once he was known to join with others in stealing deer and rabbits from the park of Sir Thomas Lucy, of Charlecote, for which the punishment in those days was three months' imprisonment, and the payment of three times the amount of damage done. Shakespeare bitterly resented the treatment meted out to him, and in revenge composed a ballad on the subject, which he posted up on the gates of Charlecote Park. This, not unnaturally, had the effect of inciting Sir Thomas to further prosecution, and led to Shakespeare's forsaking his home and finding a more congenial occupation in London (1585).

Life in London.

There are various reports of the manner in which Shakespeare first tried to make a living on his arrival in London, but he soon drifted into the profession of an actor, in which he made his earliest reputation. He is said to have begun his career as a writer by adapting and re-writing plays by other authors, which, after being bought by an acting company, passed entirely out of the hands of the original playwright. It was not unusual for the manager to invite thorough revision before producing a new or revived play upon the stage. *Love's Labour Lost*, which is commonly supposed to be the first of his dramatic productions, and which may have been composed in 1591, was revised in 1597, and published the following year, when the name of Shakespeare first appeared in print as its author. Its plot, unlike those of most of his plays, does not seem to have been borrowed from any earlier story or romance. *Romeo and Juliet* (1591-3), his first tragedy, on the contrary, had gone through many adaptations since the Greek romance of "Anthia and Abrocomas" was written in the second century. The story had been told both in prose and verse, and was popular throughout Europe. For the plot of *The Merchant of Venice* (1594 ?) he was indebted to a variety of sources, including a collection of Italian novels written in the fourteenth century. Most of Shakespeare's dramatic work was probably done in twenty years, between his twenty-seventh and forty-seventh year, at the rate of an average of two plays a year.

His Patrons.

One patron he had among the nobility, the Earl of Southampton, to whom many of his sonnets are unmistakably addressed, though not by name. Queen Elizabeth showed him some marks of her favour as early as 1594, and after the accession of James I. he was called upon to act before the king. *The Tempest*, which was probably the latest effort of his genius, was performed to celebrate the marriage of Princess Elizabeth with the Elector Frederick, in 1613.

His Return to Stratford.

In middle life he developed much good sense and ability in practical affairs. With the object of re-establishing the fortunes of his family in the town of Stratford, he returned thither after an absence of nearly eleven years, and although he spent the greater part of his time in London, he never failed to visit his native place at least once a year. In 1597 he purchased, for £60, the largest house in the town, along with two barns and two gardens, repaired the house, which was much dilapidated, and interested himself much in the gardens and orchard. The purchase of this house, "New Place" by name, for a sum now equalling £480, brought to Shakespeare a reputation among his fellow townsmen for wealth and influence, which was further increased when he applied for, through his father, and duly received, the distinction of a coat of arms. Both as actor and dramatist he was now receiving a good income, and in 1599, when the Globe Theatre was built, he acquired a share in its profits also. His average annual income before that date is computed at more than £130, equal to £1,040 at the present time. Afterwards his income, from various sources, became much larger, and

Childhood and Youth.

In the meantime five children—three boys and two girls younger than William—began to require education. The boys “were entitled to free tuition at the Grammar School of Stratford,” where they were taught the rudiments of Latin, grammar and literature, and to write in Old English characters, as was then the custom in provincial schools. In later life William Shakespeare acquired some knowledge of the French language (of which he made use in the Play of *Henry V*). His time at school was short, as his father’s fortunes steadily declined, and at the age of thirteen he was obliged to apply himself to the trade of a butcher, which was then the only means by which his father earned his living.

His Marriage.

At a short distance from Stratford stands a thatched cottage, still known by the name of Anne Hathaway’s Cottage, and inhabited by descendants of the Hathaways until 1838. It is said to be only a part of the homestead where Anne’s father, Richard Hathaway, died in fairly prosperous circumstances, leaving a farm which had belonged to his family for generations to be carried on by his widow and eldest son. Each daughter was to receive for her marriage portion the modest sum of £6 13s. 4d., which in those days was equal to £53 6s. 8d. at the present time, just an eighth of the present value.

Anne Hathaway became the wife of William Shakespeare when he was little more than eighteen and a half years old, she having attained the more mature age of twenty-six. History says little of their early married life, and that little does not point to happiness. Three children were born to them, two daughters and a son.

Early Life at Stratford

Although we are told :

“Anne Hathaway, she hath a way,
To charm all hearts, Anne Hathaway,”

she was not able to keep her young husband out of mischief. In the absence of sufficient means of livelihood, he seems to have amused himself among his farmer kinsfolk, and not content with the orthodox sports common to those born and bred in the country, appears to have taken up with bad companions, and to have been led into poaching transactions, which caused him in the end to leave his home and family for several years. More than once he was known to join with others in stealing deer and rabbits from the park of Sir Thomas Lucy, of Charlecote, for which the punishment in those days was three months’ imprisonment, and the payment of three times the amount of damage done. Shakespeare bitterly resented the treatment meted out to him, and in revenge composed a ballad on the subject, which he posted up on the gates of Charlecote Park. This, not unnaturally, had the effect of inciting Sir Thomas to further prosecution, and led to Shakespeare’s forsaking his home and finding a more congenial occupation in London (1585).

Life in London.

There are various reports of the manner in which Shakespeare first tried to make a living on his arrival in London, but he soon drifted into the profession of an actor, in which he made his earliest reputation. He is said to have begun his career as a writer by adapting and re-writing plays by other authors, which, after being bought by an acting company, passed entirely out of the hands of the original playwright. It was not unusual for the manager to invite thorough revision before producing a new or revived play upon the stage. *Love's Labour Lost*, which is commonly supposed to be the first of his dramatic productions, and which may have been composed in 1591, was revised in 1597, and published the following year, when the name of Shakespeare first appeared in print as its author. Its plot, unlike those of most of his plays, does not seem to have been borrowed from any earlier story or romance. *Romeo and Juliet* (1591-3), his first tragedy, on the contrary, had gone through many adaptations since the Greek romance of "Anthia and Abrocomas" was written in the second century. The story had been told both in prose and verse, and was popular throughout Europe. For the plot of *The Merchant of Venice* (1594 ?) he was indebted to a variety of sources, including a collection of Italian novels written in the fourteenth century. Most of Shakespeare's dramatic work was probably done in twenty years, between his twenty-seventh and forty-seventh year, at the rate of an average of two plays a year.

His Patrons.

One patron he had among the nobility, the Earl of Southampton, to whom many of his sonnets are unmistakably addressed, though not by name. Queen Elizabeth showed him some marks of her favour as early as 1594, and after the accession of James I. he was called upon to act before the king. *The Tempest*, which was probably the latest effort of his genius, was performed to celebrate the marriage of Princess Elizabeth with the Elector Frederick, in 1613.

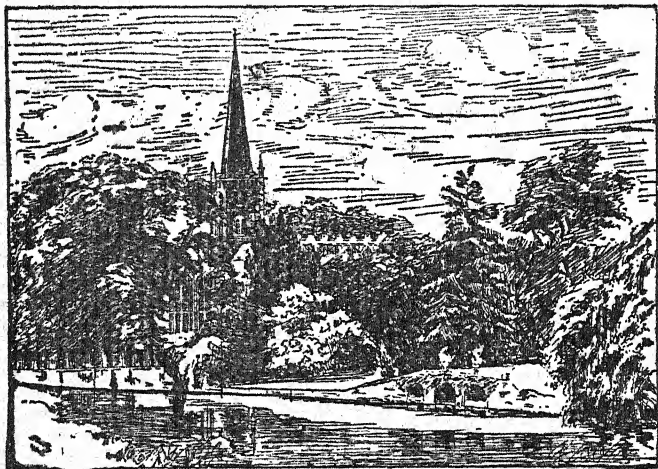
His Return to Stratford.

In middle life he developed much good sense and ability in practical affairs. With the object of re-establishing the fortunes of his family in the town of Stratford, he returned thither after an absence of nearly eleven years, and although he spent the greater part of his time in London, he never failed to visit his native place at least once a year. In 1597 he purchased, for £60, the largest house in the town, along with two barns and two gardens, repaired the house, which was much dilapidated, and interested himself much in the gardens and orchard. The purchase of this house, "New Place" by name, for a sum now equalling £480, brought to Shakespeare a reputation among his fellow townsmen for wealth and influence, which was further increased when he applied for, through his father, and duly received, the distinction of a coat of arms. Both as actor and dramatist he was now receiving a good income, and in 1599, when the Globe Theatre was built, he acquired a share in its profits also. His average annual income before that date is computed at more than £130, equal to £1,040 at the present time. Afterwards his income, from various sources, became much larger, and

he became the owner of a large landed estate. He appears to have been fond of litigation, in which, however, he was generally successful.

His last years.

In this time of prosperity he brought out several of his best plays. The comedies, *Much Ado About Nothing* (1600), *As You Like It* (1600), and *Twelfth Night* (1601), were followed by *Julius Cæsar*, *Hamlet*, and *Othello*. *Macbeth* was completed in 1606, and succeeded by *King Lear*, which was played before the Court at Whitehall, on the night of December 26th, 1606. After 1611 he seems to have abandoned dramatic composition, and spent the greater part of his time at Stratford. His health began to fail at the commencement of 1616, but the actual cause of death is unknown. His only son, Hamnet,



TRINITY CHURCH, STRATFORD-ON-AVON.

had died many years before, but his wife and two daughters, Susannah Hall and Judith Quiney, survived him. He died at the age of fifty-two, and was buried inside the chancel of Stratford Church, with this epitaph inscribed over his grave:—

" Good Friend, for Jesus' sake forbear
To dig the dvst enclosed heare,
Blest be ye man yt spares thes stones,
And cvrst be he yt moves my bones."

[For the facts contained in the above account of Shakespeare's life I have relied principally upon the authority of Sidney Lee, to whose "LIFE OF WILLIAM SHAKESPEARE" (Macmillan) I would refer all students who desire to acquaint themselves with "the net results of trustworthy research respecting Shakespeare's life and writing."—ED.]

TWELFTH NIGHT: OR, WHAT YOU WILL.

LITERARY INTRODUCTION.

DATE OF COMPOSITION.

Modern editors are agreed that the play of *Twelfth Night* was composed in the year 1601.

The evidence which determines the date of the composition of any play of Shakespeare's, is of two kinds, External and Internal.

External Evidence, usually the more reliable, includes

- (i) Allusions in contemporary publications of known date.
- (ii) The form in which the play first appeared, *i.e.* Quarto or Folio.
- (iii) Records in the Registers of the Stationers' Company.

External evidence bearing upon *Twelfth Night* limits the period of its possible composition to the interval between the latter part of 1598 and the beginning of 1602.

1. Towards the end of 1598 there was published by Francis Meres, in his *Palladis Tamia*, a list of Shakespeare's plays published previously to that date. *Twelfth Night* does not appear in this list, from which fact we may assume that the play was not yet written.
2. The diary of a barrister, John Manningham, covering the period from January, 1602, to April, 1603, contains an entry for February the Second, to the following effect:—

"At our feast wee had a play called Twelue night or what you will, much like the commedy of errores or Menechmi in Plautus. but most like and neere to that in Italian called Inganni. A good practice in it is to make the steward beleue his Lady widdowe was in Loue with him, by counterfayting a letter, as from his Lady, in generall terms, telling him what she liked best in him, & prescribing his gesture in smiling, his apparaille, &c. And then when he came to practice, making him beleue they took him to be mad."

The feast referred to is the feast of Candlemas (February 2nd), which was regarded as the last day to which the festivities of Christmas might be protracted. On this day the tapers which had been lighted all the winter in churches ceased to be used, and on this day, likewise, the Christmas greens were removed from churches and private houses.

The *Menechmi* is a celebrated Latin comedy of the dramatist Plautus (d. 184 B.C.), the plot of which turns upon the comic mistakes arising from the resemblance of *twin brothers*.

Olivia, being in mourning for her brother, might easily have been mistaken for a widow.

The External Evidence fixes the date of the play within the limits of 1598 and February, 1602. In order now to narrow the limits of our conjecture we turn to the Internal Evidence.

Internal Evidence is to be sought for within the play itself and includes—

- (i) Passages which may have been suggested by contemporary writings or events,
- (ii) Treatment of the subject, train of thought, general character of the play.
- (iii) Considerations of style, number of rhyming lines, of classical allusions, puns, conceits, proportion of end-stopped to run-on lines, profusion of imagery, etc.

Allusions to Contemporary Writings or Events.

1. First in importance comes the song sung by Sir Toby and Feste in II. iii., "*Farewell, dear heart, since I must needs be gone.*" This song was first published in 1601, in a *Booke of Ayres*, composed by Robert Jones. If, therefore, we assume, as we very well may, that the play when composed contained this fragment, we have the date of the composition fixed for the year 1601.
2. Another passage in the play which, if we lacked the other and stronger evidence already given, might be regarded as indicating the period of composition, is the passage in III. ii. referring to "*the new map with the augmentation of the Indies.*" The new map referred to was probably that published by Hakluyt in his *Voyages* in 1600. The year of the new map was also the year of the foundation of the India Company, a circumstance which may have caused its authors to exercise particular care in the delineation of that part of it which relates to the geography of India. Certain it is that the East Indies are here shown in greater detail than in any previous map.

GENERAL CHARACTER OF THE PLAY.

In general character the play belongs to that section of Shakespeare's later comedy, which is characterised by Dr. Dowden as *joyous, refined, romantic*. The other plays belonging to this section are *Much Ado About Nothing* (1593-9) and *As You Like It* (1599-1600), and with these our comedy has much in common. To quote Dr. Dowden:—"In the Later Comedies, again, it is quite remarkable how Shakespeare (generally in the portions of these plays which are due to his own invention) repeats with variations the incident of a trick or fraud practised upon one who is a self-lover, and its consequences, grave or gay. . . . Malvolio is made an ass of by the mischievous Maria taking advantage of his solemn self-esteem; Beatrice and Benedick are cunningly entrapped, through their good-natured vanity, into love for which they had been already predisposed." And again, "*Twelfth Night* resumes all the admirable humorous characteristics of the group of comedies which it completes. Then the change comes; *All's Well That Ends Well* is grave and earnest; *Measure for Measure* is dark and bitter."

Other resemblances between these plays will readily occur to those who are familiar with them. In *As You Like It*, as in *Twelfth Night*, the heroine appears in the dress of a youth, in each one a girl falls in

love with another, and each has its Clown, who wittily unmasks the follies of the others. The second name of the play, *What You Will*, is very like the name *As You Like It*.

CONSIDERATIONS OF STYLE.

The evidence afforded by style is not so reliable in the case of a comedy as it might be in that of a tragedy or a history. Nevertheless, in this case the evidence of style points to the same conclusion as that to which we have already been led by other means, viz. that the play belongs to the period of later comedy. It contains none of the set speeches which we find in the earlier plays, and which give the impression of a straining after effect. The dialogue is easy and natural, and the language employed invariably suits the character employing it. Puns and conceits, though numerous, are always characteristic of the person using them. In short, Shakespeare has left behind him his period of immaturity.

"The play naturally falls, by the internal notes of style, temper and poetic grain, into the middle period of his productive years. It has no such marks of vast but immature powers as are often met with in his earlier plays; nor, on the other hand, any of 'that intense idiosyncrasy of thought and expression,—that unparalleled fusion of the intellectual with the passionate'—which distinguishes his later ones. Everything is calm and quiet, with an air of unruffled serenity and composure about it. . . . Yet the play has a marked severity of taste; the style, though by no means so great as in some others, is singularly faultless; the graces of wit and poetry are distilled into it with indescribable delicacy, as if they came from a hand at once the most plentiful and the most sparing; in short, the work is everywhere replete with 'the modest charm of not too much;' its beauty, like that of the heroine, being of the still, deep, retiring sort, which it takes one long to find, for ever to exhaust, and which can be fully caught only by the reflective imagination in 'the quiet and still air of delightful studies.' Thus all things are disposed in most happy keeping with each other, and tempered in the blandest proportion of Art, so as to illustrate how

'Grace, laughter and discourse may meet,
And yet the beauty not go less;
For what is noble should be sweet.'

HUDSON.

"The four comedies in which Shakespeare rises to a higher degree of refinement and elegance than in his earlier ones, in which his wit and mirth sparkle most brightly, in which the fewest scenes occur which might disturb the comic key-note, these comedies lie close together between the second and third periods of his poetry." The *Merry Wives of Windsor*, *As You Like It*, *Much Ado About Nothing* and *Twelfth Night* are all of this period (1598—1602). "In the four comedies prose decidedly predominates, more so than in other plays of our poet, which, from the date of their origin, lie remote from this group; this prose diction, so masterly in Shakespeare's pen, adds extraordinarily to the freedom of the dialogue and to the versatility of the wit."

GERVINUS.

THE SO-CALLED SOURCES OF THE PLOT.

The names of three works may be mentioned as having furnished Shakespeare with suggestions for the serious part of the play. These are—

1. *Apolonius and Silla*, a tale found in a book by Barnabe Riche, entitled, *Riche—His Farewell to Militarie Profession*, which was published in 1581. This book consists of a collection of tales written in English, but based upon the French *Histoires Tragiques* of Belleforest (1572), which itself was an abridgment of an Italian collection of tales by *Matteo Bandello*. "*Apolonius and Silla*" is the second of Barnabe Riche's tales, and it contains many incidents closely resembling incidents in Shakespeare's plays.
2. *Gl' Ingannati* (= *The Mistaken*), an Italian comedy acted at Siena as early as 1531, and frequently reprinted.
3. *Inganni* (= *Mistakes*), acted at Milan in 1547, and reprinted several times before 1602. This is the play to which the barrister Manningham refers in his diary. Its resemblance to *Twelfth Night* is, however, not so close as that of either of the other works above mentioned, and it is possible that Manningham was thinking of *Gl' Ingannati* when he wrote *Inganni*.

We name these three works as having probably, one or all of them, afforded suggestions to Shakespeare for the plot of *Twelfth Night*; but it must not be supposed that the poet slavishly copied the work of any man, nor, indeed, that he owed a great debt to any predecessor. The comic parts of *Twelfth Night* are entirely Shakespeare's invention, Malvolio, Maria, Sir Toby, Sir Andrew and the Clown are his own creations, and have no counterpart in any work which he could ever have seen. For the rest, where Shakespeare did borrow incidents he has invariably improved upon his originals, having "thrown his own exquisite purity of imagination over the conduct of the heroines," and having converted "a dull and tedious narration" into a drama running over with imagination, and humour, and wit—in which "the highest poetry is welded with the most intense fun; and we are made to feel that the loftiest and the most ludicrous aspect of human affairs can only be adequately presented by one who sees the whole from an eagle-height, to which ordinary men cannot rise."*

Although we attach little importance to the borrowings of Shakespeare from his predecessors, it may yet be of interest to the curious to know the principal points in each of the above-named works which have been repeated in the play. Of such features we give the following brief summary:—

Riche's *Apolonius and Silla*.

1. Apolonius is a valiant and famous Duke, beloved by Silla.
2. Silla is shipwrecked and escapes.
3. She assumes a man's attire.
4. Plays the part of serving-man to the Duke.

5. Finds favour with him and becomes his confidential servant.
 6. The Duke is suitor to a noble dame, Julina.
 7. To whom Silla is sent with love-tokens and messages.
 8. She followed "his business with so good a will, as if it had been in her own preferment."
 9. Julina falls in love with Silla.
 10. Silla has a brother, Silvio, whom she closely resembled in countenance and favour.
 11. Silvio is by Julina mistaken for Silla.
 12. He is the recipient of many favours from the noble lady.
 13. Silla is punished by the Duke, and declares herself ready to die for him.
 14. She protests her innocence in the presence of the Duke and Julina.
 15. Julina, under the impression that Silla is cowed by the Duke, beseeches him not to fear.
 16. Silla declares her sex and parentage.
 17. The Duke marries her.
 18. Silvio, on hearing of the marriage, reappears, and weds Julina.
- GI' Ingannati. This Italian play was based on the same tale of Bandello upon which Riche's novel is founded, and has all the same resemblance to *Twelfth Night* that appears in the novel.

1. Fabritio and Lelia, a brother and sister, closely resemble each other.
2. Lelia loves Flaminio.
3. Disguises herself as a boy and serves as his page.
4. Is employed by him to carry love messages to the lady Isabella.
5. Isabella falls in love with the page, who says she cannot return love for love.
6. The brother, Fabritio, appears on the scene, and puts up at an inn, called "The Fool."
7. Mistakes arise owing to his likeness to his sister.
8. Isabella marries him, thinking she is marrying Lelia.
9. The confusion is cleared up and identities revealed.
10. Flaminio marries Lelia.
11. The name, "Malevolti," which is suggestive of "Malvolio," occurs in the induction to the play.

Inganni.

1. The brother and sister are twins.
2. Ginevra, the sister attired as a man, is loved by the lady Portia.
3. Ginevra assumes the name "Cesare" (which may have suggested Shakespeare's "Cesario").
4. Ginevra loves Portia's brother Gostanzo.
5. Portia marries Ginevra's brother.
6. Gostanzo marries Ginevra.

"The romantic literature of Europe was a common property, from which the Elizabethan writers of every grade drew materials for their own performances, using them up with all possible variety of adapta-

tion. Italy was the great fountain-head of these fictions: although they might have travelled thither from the East, and gradually assumed European shape and character. In the hands of real poets, such as Boccaccio and Shakespeare, the original material was little more than the canvas upon which the artist worked."—KINGSTON.

"Shakespeare knew that tradition supplies a better fable than invention can. If he lost any credit of design, he augmented his resources. . . . There was no literature for the million. The universal reading, the cheap press were unknown. A great poet who appears in illiterate times, absorbs into his sphere all the light which is everywhere radiating. Every intellectual jewel, every flower of sentiment, it is his fine office to bring to his people; and he comes to value his memory equally with his invention. He is, therefore, little solicitous whence his thoughts have been derived; whether through translation, whether through tradition, whether by travel in distant countries, whether by inspiration; from whatever source, they are equally welcome to his uncritical audience. Nay, he borrows very near home. Other men say wise things as well as he; only they say a good many foolish things, and do not know when they have spoken wisely. He knows the sparkle of the true stone, and puts it in high place, wherever he finds it."—EMERSON.

THE TITLE OF THE PLAY.

The first title of the play, *Twelfth Night*, would suggest to a Shakespearean audience a comedy of a particularly light nature, for the day itself was associated with masques, light comedies, and a number of diversions of various kinds. As a popular festival, January 6th, the twelfth day after Christmas, ranked next in importance to Christmas. One of the customs associated with the festival was the election of kings and queens by beans and peas. A large cake was formed containing a bean and a pea, called Twelfth Cake. The family and friends being assembled, the cake was divided by lot, and the lady and gentleman who obtained respectively the pieces containing the pea and the bean, were accepted as queen and king for the day. It is possible that Shakespeare's play, in which fortune plays so large a part in the allotting of the various husbands and wives, obtained its character and its name from this ancient custom.

The festival was originally ordained in commemoration of the appearance of the Magi, who came from the East to worship the Messiah. From the time of the middle ages the day was celebrated by the performance of dramas, the earliest of which was known as *The Feast of the Star*. During the reigns of Elizabeth and James I. the celebration of Twelfth Night was observed with great ostentation and ceremony in both the Universities, at Court, at the Temple, and at Lincoln's and Gray's Inn. Ben Jonson wrote many of his masques for the amusement of the Court on this night, and it is more than probable that Shakespeare's play was written with the same object. We may reasonably enough suppose that the comedy was played at the Court of Queen Elizabeth on the 6th of January, 1602.

The alternative title, *What You Will*, which reminds us so forcibly of the title, *As You Like It*, may be taken as indicating either (1) Shakespeare's indifference to the title, as though he said, "Here is a play, written for Twelfth Night, you may call it what you will," or (2) the difficulty attendant on any attempt at definite classification as though he said, "The play is neither pure comedy nor romance, neither is it a tragedy nor yet a masque, you may call it what you will."

"There is a great significance in the names of Shakespeare's plays. In the *Twelfth Night*, *Midsummer Night's Dream*, *As You Like It*, and *Winter's Tale*, the total effect is produced by a co-ordination of the characters as in a wreath of flowers. But in *Coriolanus*, *Lear*, *Romeo and Juliet*, *Hamlet*, *Othello*, etc., the effect arises from the subordination of all to one, either as the prominent person, or the principal object."

COLERIDGE

COMEDY, WHAT IS IT

Definition.

We all have general notions as to what is comedy and what we term comic, but when we endeavour to put our ideas into words we are apt to find ourselves at a loss owing to the vagueness of our conceptions. A dictionary definition helps us but little, for we require more detailed and more definite information than can be conveyed in a few words. We may, however, very well start upon our investigation from a simple definition. We will say that a comedy is a play dealing with the light and trivial everyday occurrences of life which are treated in such a manner that the comic element predominates.

What is comic?

Let us now consider for a moment the question, What is comic? Aristotle's definition of the ludicrous is, "What is out of time and place, without danger." If danger is present, we have tragedy. The essence of the comic is the incongruous, or we may say that it lies in the intellect's perception of the discrepancy between what is and what ought to be. Consider the familiar example of a well-dressed man in full chase after his hat on a windy day. The sight will never fail to provoke a smile. The relation of the parties is inverted, the hat being for the moment master, and the bystanders applaud the hat. We may further remark, with respect to this illustration, that the pleasure of the bystanders is in no wise diminished by the fact that they are witnessing undeserved suffering. On the contrary, we must confess that the sight of a slight disaster befalling others than ourselves causes us even a feeling of satisfaction. If the disaster be serious the sufferer commands our sympathy, but so long as it is trifling our own pleasure is enhanced by the contrast presented between our good fortune and the bad fortune of our neighbour. Contrast is an important element in comedy.

Why do we laugh?

"Man," says Hazlett, "is the only animal that laughs and weeps," the reason being that man alone is able to discern the discrepancy between what is and what should be, between the idea and the false performance of it, between the substance and the shadow. To turn now from the comic to comedy. What are the motives in comedies which provoke our laughter? The same things amuse us on the stage as in everyday life. We laugh at fools, at those who pretend to be wise, at affectation, at extreme simplicity, at awkwardness and at hypocrisy. We are amused at misunderstandings of intention, the fruitless struggles of absurd passion, contradictions of temper, and situations of utter helplessness. We laugh at unforeseen accidents, we delight in seeing vanity mortified, and we are filled with satisfaction at seeing any evil character meet with disaster provided only that actual physical pain is not involved.

What Comedy mainly concerns itself with.

"In tragedy the motive of action is," says Gervinus, "self reliance rising to egotism, ambition, love of fame, boundless passion." In comedy man's self-reliance sinks to self-love, vanity and conceit; his passions shrink into littleness, and the trivialness of the aims are at variance with the importance of the effort. Comedy, then, is concerned with exposing self-love, its self-deceptions and its attempts to deceive others, with unmasking vanity in fancied gifts and conceit of vain ones. And this is done in such a manner that the comic aspect of life continually asserts itself as supreme."

Two Kinds of Comedy.

Writers on the drama distinguish two kinds of comedy, Comedy of Fancy and Comedy of Intrigue. The dramatist may represent life in such a manner that chance and caprice appear to rule as a species of destiny, events turning out, through no fault of the actors, quite otherwise than as expected. In this case we have a Comedy of Fancy. Or the writer of comedy may represent life as born and shaped by the business and pursuits, the desires and passions, plans and designs of the acting personages, which, however, amidst many contradictions and absurdities frustrate and destroy each other, and lead to different results than those intended by their authors. Thus we have a Comedy of Intrigue.

Shakespeare's Comedies.

The comedies of Shakespeare refuse to be classified. In *Twelfth Night* the two elements of fancy and intrigue are combined in equal proportions. In all his Comedies the comic is incidental to the progress of the action of the drama. To provoke laughter never appears to be the one aim of the dramatist as it frequently does in the case of inferior writers. What is laughable is only on the surface; there is always an undercurrent of serious sentiment: there is usually a

moral lesson *imperceptibly* conveyed, and the dramatic characters most frequently derive benefit from the generous ridicule to which they are subjected. Perhaps the most distinctive feature of Shakespeare's Comedies is that "the spirit of humanity and the fancy of the poet greatly prevail over the mere wit and satire, and we sympathise with his characters oftener than we laugh at them."

In Twelfth Night.

Twelfth Night has been described as "the purest and merriest comedy which Shakespeare has written." Yet it is not altogether pure comedy. A strain of romance and earnest sentiment runs through all the more serious parts of it. Still the burlesque is conspicuous and the sentimental has a cheerful ending. There is nothing tragic in it. The punishment and fears of Malvolio are comic from our knowing that they are not real. Ridicule is showered upon his unutterable self-love, and he is presented to us in most ludicrous situations, yet in Shakespeare's hands the ridicule is never unkind. Malvolio never altogether loses his own dignity or our sympathy. Sir Andrew's ignorance is turned to ridicule by his witty companions, and yet he, too, touches us by what we have in common with him. None of Shakespeare's characters ever provokes our contempt. Wherever the poet ridicules the littleness, the weaknesses and the faults of mankind he does it with a good nature, gentleness and forbearance which testify to his comprehension of and sympathy with the frailty of all human nature.

COMEDY BEFORE SHAKESPEARE.

Miracles and Moralities.

The earliest English plays, Miracle Plays, or Miracles, were connected with the Church, and were acted by the clergy as early as the 12th century. They were afterwards performed by trading companies of various towns, as Chester, Wakefield, Coventry and York. Popular characters in these plays were Herod, and later, Hercules, types of the tyrant, as well as angels, demons, and souls. From about the time of Henry VI. the Miracle Plays partly gave place to Moralities. They differed little from the former class, but are of importance because it is in them that for the first time we regularly see the Devil as a character with his attendant the Vice. The ordinary function of the Vice appears to have been to torment his master, the Devil, and this same Vice gradually developed into the Fool, who survived in the regular drama.

Interludes and Earliest Comedies.

The next step in advance towards Elizabethan comedy was made by John Heywood, who died in 1565, and whose Interludes were short farces dealing with real men and women. The next influence that asserted itself was the New Learning of Edward VI.'s reign.

The earliest extant comedy, *Ralph Roister Doister*, was written under this influence by Nicholas Udall, a schoolmaster, in or about 1551, and is an adaptation of Plautus. *Gammer Gurton's Needle*, a farce of a somewhat low order, was printed in 1575, and was the first English play acted at either university. After this the Italian drama began to exercise a strong influence upon English comedy, and led to the introduction of characters and stories from classical mythology. Queen Elizabeth's liking for dramatic representation contributed further to the rapid growth of the drama.

Shakespeare's Immediate Predecessors.

Of Shakespeare's immediate predecessors, the following are the names of the more important: John Lyly (b. 1554) wrote his plays in prose, and set the example of brisk and lively dialogue. In many plays Shakespeare was indebted to him in respect both to subject and style. Lyly was followed by the "University Wits," Marlowe (1564-1593), Greene (1561-1592), Peele (1558-1593), Lodge (d. 1625), Nash (d. 1602), and Kyd. One of the distinctive features of the comedy of Shakespeare and some of his contemporaries is that, unlike the comedy of the Italian and Spanish dramatists, it retained much of the mixed character of the Moralities and the Interludes. In the same play comedy and tragedy alternate just as they do in real life. It was in consequence of this tradition that Shakespeare was able, without shocking the sense of propriety of his audience, to introduce earnest sentiment into his comedies and comic characters into his tragedies.

ON DRAMATIC IRONY.

Dramatic Irony may be described as a situation in which the audience see a deeper meaning in the action or words of the characters than the actors themselves see. Or, it may be that the actor *seems* to speak ironically when in reality he is only expressing what he knows, or thinks he knows, to be perfectly true. In this case the audience will see a double meaning, whereas the other actors on the stage understand only as much as the speaker intends them to understand. Examples will make this clear.

The Duke furnishes us with an illustration when, speaking more wisely than he is aware of, he says to Viola—

*For they shall yet belie thy happy years,
That say thou art a man.*

I. iv. 81.

Here the audience knowing that Viola is not a man will see a deeper meaning in the actor's words than he himself intends.

When Olivia asks Viola the question, *Are you a comedian?* and she replies—

*No, my profound heart: and yet, by the very fangs of malice,
I swear, I am not that I play.*

I. v. 201

the audience would perceive the full significance of Viola's speech, which Olivia would only half understand, or even altogether misunderstand.

The conversation between the Duke and Viola in Act II. Scene iv. abounds in illustrations. Viola's speech is full of double meaning, being

perfectly intelligible to the Duke in one sense and possessing for the audience an additional significance of which he is quite unconscious.

In Act III. Scene i. the following conversation takes place between Olivia and Viola—

Oli.: *I prithee, tell me what thou think'st of me.*

Vio.: *That you do think you are not what you are.*

Oli.: *If I think so, I think the same of you.*

Vio.: *Then think you right: I am not what I am.*

Oli.: *I would you were as I would have you be!*

Vio.: *Would it be better, madam, than I am?*

144-153

Here Olivia speaks more truth than she thinks she is speaking, and Viola speaks ambiguously without appearing to. The audience at the same time perceive the mystery and possess the key to the understanding of it.

ELIZABETHAN ENGLISH.

On reading the works of Elizabethan authors we are apt at first sight to wonder at the many points of difference in grammar, syntax, and meaning which we observe when we compare them with the English of to-day. But, if we look into the matter closely, we shall not be surprised at what we find. The great "renaissance" had just taken place. The literature of the ancient classics was being studied as it had never before been studied in England, and the zeal of the convert made itself manifest in our language. But old prejudices die hard, and must be combated, and as the struggle continues the result appears to be—chaos. Neither party will give way, so both reign and neither is supreme. But language is given to express thought, and out of the apparent chaos there arises a language clear in thought, but doubtful in expression. Such must the language be of all transitional periods, and the Elizabethan language was nothing if not transitional. Here English-Latin, there Latin-English, but always intelligible. The Englishman in a foreign country, possessing but a smattering of the foreign tongue, will express himself in a hybrid language, but he will make his meaning *clear*, though his grammar may be faulty, and his syntax inexact. So, too, the child,—and the new English was in its infancy. Hence we shall find that the Elizabethan English differs in many respects from the English of to-day, that it is trying to reconcile two conflicting systems, and that "syntax," or the orderly arrangement of words into sentences is hardly to be looked for. And we need not wonder at inflectional changes; for language is a living organism, and we must expect a living thing to show some signs of change after a period of three hundred years.

We shall in this find the *raison d'être* of most of the so-called "grammatical difficulties" in Shakespeare. It may be added that in those days printed books were less common than now, and that, even to-day, the *spoken language* is frequently less "grammatical" than the *written book*. And we must not forget that Shakespeare was a dramatist even before he was a poet, and that he makes his men and women *speak* in their own character. Bottom will not use the same expressions as fall from the mouth of Titania, nor will any character under the influence of strong emotion use the same terms, or express himself with the same grammatical accuracy as he might use when not so moved.

ON CHARACTER INTERPRETATION.

The following simple rules are intended to guide students of the play to form their own estimate of the various characters, a much more useful and interesting process than that of merely committing to memory the opinions of others. *Young students of Shakespeare are particularly warned against expressing opinions which they are unable to illustrate by quotation from the play.*

1. In judging the character of any of the dramatis personæ take into account all that is said of him in the play by others. Weigh carefully what is said of the various characters of the play both by their friends and by their enemies.
2. In estimating a person's character by what he himself says, note attentively the circumstances under which his speeches are made. Viola, acting the part of a page, does not always act or speak as she would have done in her own character. Olivia, after having lost her heart to the page, is no longer the same Olivia whose virtues were formerly in all men's mouths.
3. Do not interpret character by single incidents. Many details must be collected and looked upon in the light of the general view.
4. Observe carefully all contrasts. Shakespeare generally adds to the interest of his characterisation by contrast or by duplication. The manly and vigorous Sebastian is a contrast to the languid melancholy-loving Orsino. Viola and Olivia are contrasts, Sir Andrew is at the same time a contrast to and a feeble imitation of Sir Toby.
5. Watch the development of character as time progresses. Try to gain an insight into the inward mechanism of the characters. If a dominant passion appears to sway any character, as vanity that of Malvolio, see how nearly all his actions may be referred to it.
6. Finally, read over very carefully, and be guided by these cautions and hints given by Coleridge. "If you take only what the friends of the character say, you may be deceived, and still more so, if that which his enemies say; nay, even the character himself sees himself through the medium of his character and not exactly as he is. Take all together, not omitting a shrewd hint from the clown or the fool and perhaps your impression will be right; and you may know whether you have in fact discovered the poet's own idea, by all the speeches receiving light from it, and attesting its reality by reflecting it."

"It is in what I called Portrait painting, delineating of men and things, especially of men, that Shakespeare is great. All the greatness of the man comes out decisively here. It is unexampled, I think, that calm creative perspicacity of Shakespeare. The thing he looks at reveals not, this or that face of it, but its inmost heart and generic secret; it dissolves itself as in light before him, so that he discerns the perfect structure of it."—CARLYLE.

"His characters are like watches with dial-plates of transparent crystal; they show you the hour like others, and the inward mechanism is also visible."—GOETHE.

THE CHARACTERS OF THE PLAY.

VIOLA.

Viola is the real heroine of the play. It is of her adventures, her love and her modesty, her beauty and her patience that we think when the play is mentioned. The other serious characters, Olivia, Orsino, Sebastian, derive what interest they possess chiefly from their connection with Viola.

Her beauty.

It is not Shakespeare's method to "give out divers schedules" of the beauty of his heroines. He does not paint them in parcels, "*as, item, two lips, indifferent red; item, two grey eyes, with lids to them; item, one neck, one chin, and so forth.*" He lets his characters speak for themselves and for each other, and his readers form their own conclusions. References to Viola's personal appearance are numerous. These allusions, helped out by the reader's own imagination, will enable each to form his own conception of the personal charms of the heroine. It matters little that no two persons' conceptions will be alike. No two persons looking out upon a beautiful scene see alike; but to each the scene is beautiful, though in different degrees according to the receptive capacity of the beholder. The Duke thus speaks of Viola in her boy's disguise—

"Diana's lip
Is not more smooth and rubious; thy small pipe
Is as the maiden's organ, shrill and sound,
And all is semblative a woman's part." (I. iv. 32-35.)

Maria calls Cesario a "*fair young man*" (I. v. 111), whilst even Malvolio, whom no one would accuse of partiality towards any one except himself, describes the youth as being "*very well-favoured*" (I. v. 174). Olivia no sooner sees him than she feels his "*perfections with an invisible and subtle stealth to creep in at her eyes*" (I. v. 322-324).

She is impressed with his air of distinction.

"What is your parentage?
"Above my fortunes, yet my state is well:
"I am a gentleman." I'll be sworn thou art;
Thy tongue, thy face, thy limbs, actions and spirit,
Do give thee five-fold blazon." (I. v. 314-18.)

Even when her love is rejected and when she would fain have spoken proudly to him she is constrained to tell him to his face—

"And yet when wit and youth is come to harvest,
Your wife is like to reap a proper man." (III. i. 148-9.)

Not even anger (tempered, no doubt, by pity for the Countess) mars the beauty of expression of the youth—

"O, what a deal of scorn looks beautiful
In the contempt and anger of his lip!" (III. i. 161-2.)

Sebastian, with becoming modesty, describes his sister as

"A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful; but, though I could not with such estimable wonder overfar believe that, yet thus far I will boldly publish her; she bore a mind that envy could not but call fair"
(II. i. 26-30).

Sir Toby, who in his sober moments was worldly-wise, if nothing else, tells us that, *"the behaviour of the young gentleman gives him out to be of good capacity and breeding."* (III. iv. 202-3.)

Her womanliness and sympathy.

Self-forgetfulness is one of her most beautiful and most pervading characteristics. Her sympathy extends to all her sex and to all lovers. She knows, she says,

"Too well what love women to men may owe." (II. iv. 106.)

With a woman's quick instinct she perceives that she is loved by Olivia, and her heart goes out to her rival in womanly pity,

*"As I am woman,—now alas the day!—
What thriftless sighs shall poor Olivia breathe."* (I. ii. 39-40.)

She can even forget her own great love for the Duke in pity for his hopeless passion for Olivia. Indeed, his forlorn condition was probably one of his chief attractions to her gentle heart. She possessed a natural curiosity to see the face of the woman who could inspire the Duke with such a longing, and she has tact enough to discover the means whereby to gratify her curiosity. The proud lady who has sworn that *"like a cloistress, she will veiled walk"* (I. i. 28) for seven long years is unable to maintain her reserve before the mingled flattery, wit and earnestness of the youthful messenger of love.

Her modesty

permeates all her speech and is revealed in all her actions. She assumes the disguise of a page as a protection against the world's unkind comments, but she takes no pleasure in playing a part.

*"Disguise, I see, thou art a wickedness,
Wherein the pregnant enemy does much."* (II. ii. 28-9.)

She is no Amazon, being *"one that had rather go with sir priest than sir knight,"* but in circumstances which to her mind were fraught with the gravest danger to herself, her modesty prevented her from speaking and openly declaring her sex. Although filled with the deepest love for Orsino, she *"never told her love,"* but with exquisite delicacy conveyed to the Duke an intimation of it in such a manner that only in the exceptional and improbable circumstances which actually occurred could he become aware of it.

Her love.

For purity, tenderness and self-sacrificing devotion she might serve as a model to all lovers. She knows from her own experience that the Duke is speaking the truth when he says of his own sex :

*"Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and worn,
Than women's are."* (II. iv. 33-35.)

The state of her own heart is truly described in the memorable lines in which she replies to the Duke's question,

"And what's her history?"

*"A blank, my lord. She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek: she pined in thought,
And with a green and yellow melancholy
She sat like Patience on a monument,
Smiling at grief."* (II. iv. 111-115.)

Such was the constancy of Viola towards the object of her devotion, and, even so, would she have endured to the end had not fate been kinder to her than ever she dared to hope for herself.

She knows that love cannot be compelled where no germ of affection already exists.

*"Say that some lady, as perhaps there is,
Hath for your love a greater pang of heart
As you have for Olivia: you cannot love her;
You tell her so; must she not then be answer'd?"* (II. iv. 90-93.)

and yet she knows (as the Duke did not), how an aspiring lover should essay to storm the citadel of his loved one's heart.

*"If I did love you in my master's flame,
With such a suffering, such a deadly life,
In your denial I would find no sense;
I would not understand it."* (I. v. 290-293.)

Being a woman she could only suffer and be patient; had she been a man she would have known how to move heaven and earth to win her end.

Her love for her brother is, in its kind, as strong and tender as that which she felt for Orsino. Her first uttered thought after the shipwreck was for Sebastian. Before she knew Olivia she was attracted to her on account of her reported devotion to the brother she had lost. But there is this difference between the two ladies. Olivia makes a rash vow in order "*to season a brother's dead love, which she would keep fresh and lasting in her sad remembrance*" (I. i. 30-32), and only once speaks of him throughout the play. Viola makes no vow, but plainly shows that her brother, whom she thought dead, was ever present to her memory.

*"Prove true, imagination, O, prove true,
That I, dear brother, be now ta'en for you!"* (III. iv. 414-415.)

Her resourcefulness and determination.

Shipwrecked on a foreign shore she quickly makes plans for her future conduct. Being debarred from serving Olivia she at once determines to serve the Duke. Failure to achieve her purposes does not enter into her calculations. In three days she becomes the favoured confidante of the love-sick Duke. Sent upon an errand to the Countess, an errand in which another messenger had already met with failure, she achieves success when Valentine had been repulsed. She is "*fortified against any denial*," says she will "*stand at your door like a sheriff's post, and be the supporter to a bench*," rather than be refused an audience. She can play a part, which, at times, was repugnant to her nature. She can adapt her language to her circumstances and to her interlocutor. She engages Olivia's attention, speaks playfully and yet firmly to the pert Maria, and indulges in witty repartee with the Clown. When Malvolio followed her with the ring which she had not given to Olivia, her quick woman's wit enables her to at once grasp the situation; she sees that Malvolio is not in the secret, and being loth to humiliate Olivia before her own servant, she takes the ring and saves the situation. She alone understands the Duke, and knows how to gain his hearty approbation. She speaks "*masterly*" to him on the theme which absorbs his mind. She can skilfully escape from a dangerous position by a clever equivocal as when she replies to the Duke's question, "*But died thy sister of her love, my boy?*" with the words:

*"I am all the daughters of my father's house,
And all the brothers too: and yet I know not."*

(II. iv. 121-122.)

She falls in with the humour of the Clown (III. i. 1-59), and replies to Sir Toby's language of affectation with a speech no less affected (III. i. 83), much to the admiration of Sir Andrew. When she meets her brother she is the first to suggest the proofs by which her identity could be proved (V. i. 253).

Her open, free and generous heart.

She reads character by the face and is not deceived. She pays bounteously (I. ii. 18-52 and III. i. 62), and is ready to lend money to a stranger, even "*half her coffer*" (III. iv. 383). She hates:

*"Ingratitude more in a man
Than lying vainness, babbling drunkenness,
Or any taint of vice whose strong corruption
Inhabits our frail blood."*

(III. iv. 391-394.)

She is always ready to cheer others, and nearly always hopeful for herself, and whenever circumstances look particularly black she is always ready to put her trust in fate to bring all right (cf. I. ii. 60-61, and II. ii. 41-42).

Her moral character.

She loves the Duke as only she can love, and yet, when he employs her to urge his suit with another lady, she does not for a moment hesitate to do that which, however unacceptable, was, nevertheless, in her eyes a clear duty.

"I'll do my best

To woo your lady: [Aside] yet a fearful strife!

Whoe'er I woo myself would be his wife." (I. iv. 41-43.)

Nor does she perform her duty in a half-hearted manner, but does all that mortal could in such a service on another's behalf. In the last scene her sense of duty and her modesty forbid her to speak even in her own defence when her master is present, desiring to press his suit in person. Olivia twice addresses her, and bids her speak, but her only answer is:

"My lord would speak, my duty hushes me." (V. i. 111.)

Not even to save her life will she reveal herself until she "*had made her own occasion mellow*," but to give ease to Orsino she will "*most jocund, apt and willingly*" die a thousand deaths.

Viola contrasted with Rosalind.

"She has none of the assumption of a pert, saucy, waggish manhood, which so delights us in Rosalind in *As You Like It*; but she has that which, if not better in itself, is more becoming in her,—the inward and spiritual grace of modesty pervading all she does and says."—HUNSON.

"What beautiful propriety in the distinction drawn between Rosalind and Viola! The wild sweetness, the frolic humour, which sports free and unblamed amid the shades of Ardenne would ill-become Viola, whose playfulness is assumed as part of her disguise as a court page, and is guarded by the strictest delicacy. She has not, like Rosalind, a saucy enjoyment in her own incognito; her disguise does not sit so easily upon her; her heart does not beat freely under it."—MRS. JAMMISON.

"In Viola, divers things that were else not a little scattered are thoroughly composed; her character being the unifying power that draws all the parts into true dramatic consistency. Love-taught herself, it was for her to teach both Orsino and Olivia how to love: indeed she plays into all the other parts, causing them to embrace and cohere within the compass of her circulation. And yet, like some subtle agency, working most where we perceive it least, she does all this without rendering herself a special prominence in the play. . . . The great charm of her character lies in a moral rectitude so perfect and so pure as to be a secret unto itself; a clear, serene, composure of truth, mingling so freely and smoothly with the issues of life, that while, and, perhaps, even because she is herself unconscious of it, she is never once tempted to abuse or to shirk her trust, though it be to play the attorney in a cause that makes so much against herself."—HUNSON.

"A feminine contrast to the Duke and his assuming self-concoited love is presented in Viola's unpretending modest nature and her quiet, reserved passion. . . . She is of her brother's harmless nature; enterprising even in misfortune, free and cheerful in spirit, quick in intelligence, when the occasion demands it; but far more conspicuous is the composure of her feeling and the quiet modesty of her womanly nature. . . . The whole charm of this being can be displayed by the actress in this last scene almost alone by silent acting, while full of womanly shame she first struggles against the confession of her disguise; and is then made happy by the suit of the Duke, who from her has suddenly learnt modest love and its language."—GERVINUS.

"The love of Viola is the sweetest and tenderest emotion that ever informed the heart of the purest and the most graceful of beings, with a spirit almost divine. Perhaps in the whole range of Shakespeare's poetry there is nothing which comes more unbidden into the mind, and always in connection with some image of the ethereal beauty of the utterer, than Viola's celebrated speech to the Duke in her assumed garb of the page, having hired herself into his service: '*She never told her love*,' etc. (Act. II. Sc. iv.)."—KNIGHT.

OLIVIA.

Olivia appears to be a more complex character than Viola. We do not at once and unhesitatingly form an opinion of her. Our first impressions become modified on a second and third reading of the play, and different readers will express different judgments with regard to her actions and her character. At first we conceive her to be proud, then we find her casting herself and her fortune at the feet of a page. We think her constant in affectionate memory for a lost brother, yet she makes a rash vow and breaks it within a very few days. She refuses to receive one messenger from the Duke, and yet admits the next, who is rather more insistent. She poses as an enemy to compliments, and yet we feel that Viola's tactful flattery at their first interview was not without its effect upon her. Some of these changes and apparent inconsistencies must, no doubt, be attributed to the transforming power of love, but others we must attribute to wilfulness or caprice.

Her beauty

is admitted by all, and is thus described by Viola :—

*"Tis beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on."* (I. v. 263-4.)

And again :

*"I see you what you are, you are too proud ;
But, if you were the devil, you are fair."* (I. v. 276-7.)

The Duke prizes it above rank and fortune, and goes into poetic rapture over it :

*"The parts that fortune hath bestow'd upon her,
Tell her, I hold as giddily as fortune ;
But 'tis that miracle and queen of gems
That nature pranks her in attracts my soul."* (II. iv. 84-7.)

And again :

"Here comes the countess : now heaven walks on earth." (V. i. 101.)

She inspires respect.

Up to the period of the opening of the play she has evidently lived a life of noble self-restraint and gained an honourable name with persons of all classes. The Captain speaks of her as "*a virtuous maid*," Sebastian is struck with the manner in which she can "*sway her house, command her followers*" :

*"Take and give back affairs and their despatch
With such a smooth, discreet and stable bearing
As I perceive she does."* (IV. iii. 18-20.)

Even when she loses her heart to the page and no longer "*owns herself*," she preserves her dignity. Earnest in her appeals, beseeching as she is, she never altogether loses her respect for herself, and as a consequence she never forfeits ours. She humbles her pride, and will do anything to win Viola's love provided she may keep her honour safe :

*"What shall you ask of me that I'll deny,
That honour saved, may upon asking give."* (III. iv. 231-2.)

Her servants are devoted to her.

We are afforded an insight into the manner in which she inspires a sentiment of loyalty in the breasts of those by whom she is habitually surrounded. She can chide them when necessary, and even speak severely to them upon occasion, but she has their interests always at heart. She speaks plainly to the Clown in his presence and rebukes him for his errors, but she will not allow others to speak ill of him :

*"Thou has spoke for us, madonna, as if thy eldest son
Should be a fool."* (I. v. 122-3.)

She tells Malvolio his faults to his face when he assumes too much (I. v. 98), but when he appears to have taken leave of his senses, she is all gentleness and consideration for him. *"God comfort thee !"* she says, and *"Heaven restore thee."* And again :

*"Let some of my people have a special care of him ; I would
Not have him miscarry for the half of my dowry."* (III. iv. 67-9.)

In the case of Sir Toby she shows her displeasure, but cannot forget that he is her kinsman. When roused by a slight shewn to her lover she can be severe enough :

"Hold, Toby ; on thy life I charge thee, hold !" (IV. i. 49.)

And when he makes as though he would protest, she speaks more strongly :

*"Will it be ever thus? Ungracious wretch,
Fit for the mountains and the barbarous caves,
Where manners ne'er were preach'd ! out of my sight !"* (IV. i. 51-3.)

Strict justice and occasional severity, softened by a genuine interest in and affection for her dependants, appear to be her ruling principles in the conduct of her household. At the end she is ready to acknowledge that Malvolio has been *"notoriously abused,"* and offers to make him *"both the plaintiff and the judge"* of his own cause.

Her love

Comes to her as a kind of punishment for her coldness. She herself calls it *"a most extracting frenzy,"* and, indeed, it savours more of madness than of anything else we know of. She is fully conscious of the unreasonableness of it and attempts to fight against it, but finds it irresistible. She is the last person one would have expected to *"fall in love at first sight,"* or upon such slender grounds. But for once she is mastered by a greater passion than her pride. She would have concealed her love (as Viola did hers), but her control over herself is not equal to the task :

*"A murderous guilt shows not itself more soon
Than love that would seem hid : love's night is noon."* (III. i. 163-4.)

That she does strive against this mastering passion is evident from her words :

*"I have said too much unto a heart of stone,
And laid mine honour too unchary on't ;"*

*There's something in me that reproves my fault ;
But such a headstrong potent fault it is,
That it but mocks reproof."* (III. iv. 221-5.)

The futility of struggling she expresses in language strong enough in itself, but acquiring additional force on the lips of one who was habitually sober and careful in her conversation :

"A friend like thee might bear my soul to hell." (III. iv. 237.)

"Contrasted with the deep, silent, patient love of Viola for the Duke, we have the ladylike wilfulness of Olivia ; and her sudden passion, or rather fancy for the disguised page, takes so beautiful a colouring of poetry and sentiment, that we do not think her forward. Olivia is like a princess of romance, and has all the privileges of one ; she is, like Portia, high born and high bred, mistress over her servants—but not, like Portia, "queen o'er herself." She has never in her life been opposed : the first contradiction, therefore, rouses all the woman in her, and turns a caprice into a headlong passion The distance of rank which separates the countess from the youthful page—the real sex of Viola—the dignified elegance of Olivia's deportment, except where passion gets the better of her pride—her consistent coldness towards the Duke—the description of that "smooth, discreet, and stable bearing" with which she rules her household—her generous care for her steward Malvolio, in the midst of her own distress,—all these circumstances raise Olivia in our fancy, and render her caprice for the page a source of amusement and interest, not a subject of reproach."—MRS. JAMESON.

"Olivia is manifestly somewhat inclined to have her own way. But then it must also be acknowledged that her way is pretty apt to be right. This wilfulness, or something that borders upon it, is shown alike in her impracticability to the Duke's solicitations, and in her pertinacity in soliciting his messenger. And it were well worth the while to know, if we could, how one so perverse in certain spots can manage notwithstanding to be so agreeable as a whole. Then, too, if it seems rather naughty in her that she does not give the Duke a better chance to try his power upon her, she gets pretty well paid in falling a victim to the eloquence which her obstinacy stirs up. Nor is it altogether certain whether her conduct springs from a pride that will not listen where her fancy is not taken, or from an unambitious modesty that prefers not to "match above her degree."—Hudson.

"As we see her at the very outset, we infer from her bearing that she is a woman of unusual energy. . . . She is an august lady of free and serious mind ; not of a humour to bear the jests of a messenger, but thoroughly capable of thoughtfully receiving the significant thrusts of her fool : not sufficiently masculine to dismiss with more than words, her dissolute relatives who beset her house, but carefully considerate of maintaining order by her puritanical steward and of ruling over her house in a prudent and sober manner."—GERVINUS.

"The love of Olivia, wilful as it is, is not in the slightest degree repulsive. With the old stories before him, nothing but the refined delicacy of Shakespeare's conception of the female character could have redeemed Olivia from approaching to the anti-feminine. But as it is we pity her, and we rejoice with her."—KNIGHT.

MARIA.

Maria is the spirit of mischief personified. Her great pleasure in life is to see others discomfited, and this pleasure is intensified if she herself may be the cause of the discomfiture. Her function, like that of Comedy, is to expose and render ridiculous the faults and vanities and ignorance of her fellow-creatures. She unmasks the vanity of Malvolio, reveals the depths of the ignorance and folly of Sir Andrew and acts as a spur to the boisterous humour of Sir Toby or the wit of the Clown.

She is of small stature.

We could hardly imagine a tall or stoutly-framed Maria. The smallest insects are those which are apt to trouble us most, and Maria, pert and saucy and roguish, not infrequently reminds us of the nimble insects whose sole purpose in living seems to be to annoy mankind. References to her small stature are sufficiently numerous to keep this characteristic constantly before our minds. Viola ironically calls her Olivia's "giant," Sir Toby says, "*Good-night, Penthesilea,*" and again, "*Here comes the little villain,*" and "*Here comes the youngest wren of nine.*"

She delights in teasing.

No one is safe from her mischievous wit. She so befogs the feeble mind of Sir Andrew, and makes him appear so ridiculous, that Sir Toby exclaims :

*"O knight, thou lackest a cup of canary : when did I see
thee so put down ?"* (I. iii. 87.)

She tries to practise upon the Clown, but in him she meets with her match, for though she wins commendation from him for her wit, she obtains little other satisfaction out of him. Neither does she succeed in drawing Viola, but in this case she was perhaps deterred by the presence of her Mistress Olivia (I. v. 101-3). Above all things she delights in teasing Malvolio : he is her *bête noire*. She has made him her study, and knows him through and through ; she knows how to turn his failings to account so well that when she practises her jest upon him he falls with the utmost readiness into the net she has prepared for him.

*"For Monsieur Malvolio, let me alone with him : if I do not
gull him into a nayword, and make him a common recreation,
do not think I have wit enough to lie straight in my bed : I
know I can do it."* (II. iii. 152-6.)

She is as good as her word, and carries out every item of her programme. Then, with what gusto does she watch the success of her practical joke ! She dogs him "*like his murderer.*" With what infectious merriment she communicates to her partners in the plot the successful progress of its development ! "*Sport royal*" she calls it, and renders it such to every one except Malvolio himself. She taunts him, and torments him, and goads him to frenzy without ever the smallest feeling of remorse. The angrier he becomes the more she rejoices (III. iv.) She gives him not a moment's respite.

"Nay, pursue him now, lest the device take air and taint."
(III. iv. 140-1.)

She is well educated and clever.

Although described as Olivia's woman or maid, she is well enough educated to have a handwriting like that of her mistress, refined enough in appearance and well enough dressed to make it doubtful to Viola, when first seeing Olivia and her maid together, which is the lady of the house. She is an adept at reading character and

especially at discerning weak spots. She gauges accurately the depth of Sir Andrew's folly (I. iii). She knows how to win and to keep the admiration of Sir Toby, who is vehement in his praises of her lively wit and brilliant inventive powers.

"She's a beagle, true-bred, and one that adores me : what o' that ?" (II. iii. 203.)

And again :

"I could marry this wench for this device . . . and ask no other dowry with her but such another jest." (II. v. 200.)

Finally, he declares that he will follow her

"To the gates of Tartar, thou most excellent devil of wit !" (II. v. 227.)

Given such a disposition on the part of the knight, we are not surprised when with cunning flattery she at last ensnares him into marriage.

Even the Clown, a past-master in the *"corrupting of words,"* applauds Maria's witty remarks and praises her skilful diplomacy.

"Apt, in good faith ; very apt. Well, go thy way ; if Sir Toby would leave drinking, thou wert as witty a piece of Eve's flesh as any in Illyria." (I. v. 29-32.)

She not only invents the plot against Malvolio, she chooses also the most opportune moment for setting it in motion (II. v.). She acts as stage manager in her comedy, and apportions the part to be played by each of her fellow-conspirators. She shows a genius for detail and contrives so that Malvolio

"does obey every point of the letter that I dropped to betray him." (III. ii. 82-3.)

In Olivia's presence she comports herself in such a manner that although she has been the arch-plotter and prime-mover in the deception, she herself is never once suspected, and she plays her hand so well that when the plot is brought to light, her fellow-conspirators take upon themselves the blame and beg (and no doubt obtain) forgiveness for her on the ground that she was justified in all she did by some *"stubborn and uncourteous parts"* in the character of Malvolio.

"Maria writ

*The letter at Sir Toby's great importance ;
In recompense whereof he hath married her.
How with a sportful malice it was follow'd,
May rather pluck on laughter than revenge ;
If that the injuries be justly weigh'd
That have on both sides pass'd."*

(V. i. 374-380.)

"Of all the subordinate persons in the *"Twelfth Night,"* no one character is more finely conceived and more thoroughly followed out than that of Maria. She is by nature of the most boisterous spirits, irrepressible, outpouring. Her delight is teasing ; her joy a hoax ; her happiness a good practical jest. Worrying is her element, and she gambols in it, "dolphin-like" ; tormenting is her beatitude on this earth, and she would scarcely desire a new earth and to live in it, if debarred of her darling joke-inquisition, of which she is grand inquisitor, arch-judiciary, and executioner Her fun is all but masculine ; and yet her gaiety is of the most inspiring kind, but still perfectly feminine ; so impulsive, so breathlessly eager, so unmisgiving ! No one escapes her ; not one, even, of her hoax-fellows."—O. COWDEN CLARK.

"Maria, the little structure packed so close with mental spicery, has read Malvolio through and through; she knows him without and within; and she never speaks of him, but that her speech touches the very pith of the theme. . . . Her quaint stratagem of the letter has, and is meant to have the effect of disclosing to others what her keener insight has long since discovered; and its working lifts her into a model of arch, roguish mischievousness, with wit to plan and art to execute whatsoever falls within the scope of such a character. Her native sagacity has taught her how to touch him in just the right spots to bring out the reserved or latent notes of his character."

Rudson.

ORSINO.

Notwithstanding the praises that are liberally bestowed upon Orsino by the other characters of the play, we must confess that we feel no great admiration for him. He appears to us to be an egoist, a dilettante in love, who is too much occupied with his own painful and pleasurable emotions to feel any very strong or lasting affection for another. Such a man may inspire love in a woman, as he did in Viola who was (and would, no doubt, remain) too much wrapt up in him to perceive his defects. Olivia, whose character more nearly resembled his own, was better able to discern his shallowness; she called his love "*heresy*," and remained unmoved by his poetic protestations.

He is endowed with personal charm.

He is well spoken of by all persons, for he is elegant, refined, virtuous and highly accomplished. The Captain voices the general opinion of him when he terms him

"*A noble duke, in nature as in name.*" (I. ii. 25.)

Olivia is by no means blind to his excellences. Although she cannot love him. "*Yet*," she says,

"*I suppose him virtuous, know him noble
Of great estate, of fresh and stainless youth;
In voices well divulged, free, learn'd and valiant
And in dimension and the shape of nature
A gracious person.*" (I. v. 284-8.)

He possesses an exquisite taste for music, and is deeply versed in the language of love. He is open-handed and generous, and sufficiently catholic in his tastes to derive pleasure from the society of the Clown as well as from that of Viola who can talk "*masterly*" of love. But all these qualities are more or less superficial. If we would know what was his real character we must probe deeper.

His real character.

He is a sentimentalist. He affects fine feeling and exquisite sensibility. He can talk of love and does talk to feed his flame, but cannot act as a lover in his circumstances should have acted. He is inconsistent in word and action. At one moment he says,

"*For, boy, however we do praise ourselves,
Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and worn,
Than women's are.*" (II. iv. 32-35.)

and a few moments later he describes the love of women as mere "appetite."

"No motion of the liver, but the palate,
That suffer surfeit, cloyment and revolt;
But mine is all as hungry as the sea,
And can digest as much."

(II. iv. 99-102.)

He calls for music from the Fool and after an instant is satiated with it. He is "*unstaïd and skittish*," dreamy and rapturous, and lacking in balance. The Fool was a good judge of character and prescribes well for all persons so wanting in stability.

"Now, the melancholy god protect thee; and the tailor make thy
doublet of changeable taffeta, for thy mind is a very opal. I would
have men of such constancy put to sea, that their business might
be everything and their intent everywhere; for that's it that always
makes a good voyage of nothing."

(II. iv. 73-79.)

When the mystery of Viola's sex was cleared up he experienced no difficulty in transferring his affections at once from Olivia to his former page and making her his "*mistress and his fancy's queen*."

"His mind, wholly filled with his love for Olivia, seems stirred by deep sentiments of the most sacred tenderness and truth. Sunk in melancholy, he avoids all noisy society; the chase and every other employment is a burden to him; 'unstaïd and skittish' in everything, he seems prompted by the desire to compensate for this variability by the firm constancy of his love. To nurture this love with the most delicate and strongest aliments, his sole business is to court the solitude of nature, and to surround himself with music. He attracts the Clown from the Countess' house, who, with his full sounding voice, sings to him songs of hopeless unrequited love. A tender poetic soul, the Duke, with delicate feeling, has made his favourite poetry the popular song of the spinning room, the most exquisite and simple in its touching power, that lyric art has created in the erotic style; he revels even to satiety in the enjoyment of these soft heart-felt tunes, which are like an echo to the heart. This proneness to go to extremes in his love, in his melancholy, and in all inclinations, which are congenial and in accordance with his ruling passion, is expressed in all which the Duke says and does. His desires pursue him 'like fell and cruel hounds'; he loves, in the words of his messenger, 'with adorations, with fertile tears, with groans that thunder love, and with sighs of fire.' He himself calls his love more noble than the world; he compares it to the insatiable sea; no other love, least of all that of a woman, is like his; he makes a show of it everywhere, by messengers, before musicians and companions, even the sailors know the history of it. But this very inclination to exaggeration induces us to look more closely into the genuineness of this most genuine love."—GERVINUS.

"The love-melancholy of the Duke is a luxuriant abandonment to one pervading impression—not a fierce and hopeless contest with one overmastering passion. It delights to lie 'canopied with bowers,'—to listen to 'old and antique' songs, which dally with its 'innocence,'—to be 'full of shapes,' and 'high-fantastical.'"—KNIGHT.

"The love of the music-enraptured Duke for Olivia is not merely a fancy but an imagination."—SCHLEGEL.

SEBASTIAN.

Sebastian is a noble and courageous youth, fresh and vigorous, modest and considerate, a worthy brother of Viola :

He is hopeful, brave, quick in resolve, generous.

We first hear of him from the Captain of the shipwrecked vessel.

" I saw your brother,
Most provident in peril, bind himself,
Courage and hope both teaching him the practice,
To a strong mast that lived upon the sea ;
Where, like Arion on the dolphin's back,
I saw him hold acquaintance with the waves
So long as I could see." (I. ii. 11-17.)

When first we met with him he is in the company of another captain, Antonio, who has been instrumental in saving him from drowning. He is overcome with sorrow at the supposed death of his sister, but does not forget to express feelingly his deep gratitude to his deliverer, whom he is unwilling to burden with the weight of his own misfortunes. His youthful and adventurous nature, however, does not permit him to brood in solitude over his sorrows. He goes forth to "*satisfy his eyes with the memorials and the things of fame that do renoun the city.*" Adventures come to him without his seeking them, and find him ready for whatever may betide. He is quick in resolve and acts with promptness in every emergency, whether the task be to rid himself of the Clown, to use his fists upon Sir Andrew or his sword against Sir Toby, or to respond to the unexpected advances of the beautiful Olivia. Sir Andrew pays an eloquent tribute to his skill and vigour in sword practice :

" We took him for a coward, but he's the very devil incarnadinate." (V. i. 185-6.)

and yet we must not suppose that he would enter into a brawl merely for the sake of fighting. He makes his excuses to Olivia :

" I am sorry, madam, I have hurt your kinsman ;
But, had it been the brother of my blood,
I must have done no less with wit and safety." (V. i. 218-220.)

He is a youth of few words, but of "*right noble blood,*" and we feel sure that Olivia in marrying him will never have cause to regret the curious complications and comic accidents which led to such a result.

"Of Sebastian himself the less need be said, forasmuch as the leading traits of his character, in my conception of it, have been substantially evolved in what I have said of his sister. For the two are really as much alike in the inward texture of their souls as in their visible persons ; at least their mutual resemblance in the former respect is as close as were compatible with proper manliness in the one, and proper womanliness in the other. Personal bravery, for example, is as characteristic of him as modesty is of her. In simplicity, in gentleness, in rectitude, in delicacy of mind, and in all the particulars of what may be termed complexional harmony and healthiness of nature,—in these they are as much twins as in birth and feature."—HUDSON.

MALVOLIO.

The pedantic and churlish Malvolio is one of the most elaborately finished pictures of personal vanity that is to be found in the whole range of English literature. Instances of his vanity need not here be multiplied; illustrations of it will at once occur to the mind of every reader. What may not be quite so obvious is that there is a nobler side to his character, and therefore we would direct the attention of our readers more particularly to the criticism of Charles Lamb which we append to our own remarks.

His personal vanity.

Olivia, who held him in high esteem for his useful qualities, his conscientious devotion to duty, his sober temperament and honest zeal in her service was nevertheless alive to his defects:

"O, you are sick of self-love, Malvolio, and taste with a discontented appetite. To be generous, guiltless and of free disposition, is to take those things for bird-bolts that you deem cannon-bullets." (I. v. 98-102.)

Maria was so violently prejudiced against him that she would never be likely to admit that he possessed a redeeming point. On the other hand she cannot be accused of omitting any detail in her various descriptions of his faults. "*Sometimes*," she says, "*he is a kind of Puritan*," but:

"The devil a puritan that he is, or anything constantly, but a time-pleaser; an affectioned ass, that cons state without book and utters it by great swarths; the best persuaded of himself, so crammed, as he thinks, with excellencies, that it is his grounds of faith that all that look on him love him."

(II. iii. 167-173.)

and at another time she tells us:

"He has been yonder i' the sun practising behaviour to his own shadow this half-hour." (II. v. 18-20.)

His discourtesy of manner.

Besides his personal vanity there is another trait in Malvolio's nature, which, though not so serious a blot on his character has more to do with the action of the play and contributes more directly to his humiliation. This is his churlishness. It is shown first in his discourtesy to Cesario at Olivia's door.

"The rudeness that hath appeared in me have I learned from my entertainment." (I. v. 238-9.)

says Viola, in allusion, no doubt, to the treatment she had received from Malvolio quite as much as to Sir Toby's roughness. It is shown again in the scene in which Malvolio returns (as he thinks) the ring to the supposed Cesario (II. ii.), and in his arrogant intolerance towards inferiors. (Cf. IV. ii. 90, etc., V. i. 285, 378, which incenses Maria to plot for his overthrow. Thus we see that faults against others have more effect upon us socially, and are more important in

a worldly sense than those which, though graver as between ourselves and our conscience are not of a nature directly to affect others. And yet it was the personal fault in Malvolio which was indirectly his undoing; for, had it not been for his overweening self-conceit and vain ambition, he would not so easily have been duped by Maria's device :

" And on that vice in him will my revenge find notable
cause to work." (II. iii. 178-174.)

This discourtesy of manner is again alluded to in the last scene of the play, and is assigned by Fabian as the justification of the cruel plot against him :

" Most freely I confess, myself and Toby
Set this device against Malvolio here,
Upon some stubborn and uncourteous parts
We had conceived against him." (V. I. 871-874.)

His better side.

This is so sympathetically and withal so subtly portrayed in Lamb's exquisite analysis of Malvolio's character that we give without apology the following somewhat lengthy extract from that author's essay, "On Some of the Old Actors," included amongst his *Essays of Elia*.

"Malvolio is not essentially ludicrous. He becomes comic but by accident. He is cold, austere, repelling; but dignified, consistent, and, for what appears, rather of an overstretch'd morality. Maria describes him as a sort of Puritan; and he might have worn his gold chain with honour in one of our old round-head families, in the service of a Lambert, or a Lady Fairfax. But his morality and his manners are misplaced in Illyria. He is opposed to the proper levities of the piece, and falls in the unequal contest. Still his pride, or his gravity (call it which you will) is inherent, and native to the man, not mock or affected, which latter only are the fit objects to excite laughter. His quality is at the best, unlovely, but neither buffoon nor contemptible. His bearing is lofty, a little above his station, but probably not much above his deserts. We see no reason why he should not have been brave, honourable, accomplished. His careless committal of the ring to the ground (which he was commissioned to restore to Cesario), bespeaks a generosity of birth and feeling.* His dialect on all occasions is that of a gentleman and a man of education. We must not confound him with the eternal old, low steward of comedy. He is master of the household to a great Princess: a dignity probably conferred upon him for other respects than age or length of service. Olivia, at the first indication of his supposed madness, declares that she "would not have him miscarry for half of her dowry." Does this look as if the character was meant to appear little or insignificant? Once, indeed, she accuses him to his face—of what?—of being "sick of self love"—but with a gentleness and consideration which could not have been, if she had not thought that this particular infirmity shaded some virtues. His rebuke to the knight, and his sottish revellers, is sensible and spirited; and when we take into consideration the unprotected condition of his mistress, and the strict regard with which her state of real or dissembled mourning would draw the eyes of the world upon her house affairs, Malvolio might feel the honour of the family in some sort in his keeping; as it appears not that Olivia had any more brothers, or kinsmen to look to it—for Sir Toby had dropped all such nice respects at the buttery hatch.

* *Viola*: She took the ring from me, I'll none of it.

* *Mal.*: Come, sir, you peevishly threw it to her; and her will is, it should be so returned. If it be worth stooping for, there it lies in your eye; if not, be it his that finds it.

That Malvolio was meant to be represented as possessing estimable qualities, the expression of the Duke in his anxiety to have him reconciled, almost infers: "Pursue him, and entreat him to a peace." Even in his abused state of chains and darkness, a sort of greatness seems never to desert him. He argues highly and well with the supposed Sir Topas, and philosophizes gallantly upon his straw. There must have been some shadow of worth about the man; he must have been something more than a mere vapour—a thing of straw, or Jack in office—before Fabian and Maria could have ventured sending him upon a courting errand to Olivia. There was some consouancy (as he would say) in the undertaking, or the jest would have been too bold even for that house of misrule. [There was "example for it," said Malvolio; "the lady of the strachy married the yeoman of the wardrobe." Possibly, too, he might remember—for it must have happened about this time—an instance of a Duchess of Malfy (a country woman of Olivia's, and her equal at least) descending from her state to court a steward:

"The misery of them that are born great!
They are forced to woo because none dare woo them."]

THE CLOWN.

On the origin of dramatic fools.

"The Fool in Shakespeare's time was a familiar personage in the houses of the great. Henry VIII. had his Fool, Wil. Somers, and the famous Clown, Tarlton, was a privileged person at the court of Queen Elizabeth. Fools were to be found not only in the court of the monarch and the castle of the barons, they were to be met with also in the hall of the squire or beneath the roof of the churchman. 'There can be no doubt,' says Collier, 'that the dramatic clowns and fools, such as they are represented in the plays of Shakespeare and his contemporaries, originated in this practice [of entertaining fools in the houses of the nobility and gentry]; although they came down to the poets of the end of the sixteenth and of the beginning of the seventeenth century, through the medium of the personage who is known as the Vice of the old Moralities.' The anecdotes and recorded witticisms of Elizabethan Clowns do not, however, strike us as being particularly brilliant, and we are led to suppose that gesture and facial expression must have made up for the deficiency in wit and humour. Tarlton's face seems to have set the people in a roar without any other assistance, for Nash says 'the people began exceedingly to laugh when Tarlton first peep't out his head.' Shakespeare, however, in his plays, whilst retaining the manners and motley costume of these singular personages, has heightened their wit and sarcasm, to such a degree, indeed, that they have frequently become in his hands personages of poetic growth, wild and grotesque, it is true, yet powerfully original."—DRAXE.

"In Shakespeare's mind the fool ceases to be the common mountebank—he is rather the impersonation of comic irony, which, broken in the other characters into separate rays, is as it were concentrated again in him. He is fully conscious of being what all the others are unconsciously—a fool, and even on that account no fool, but a mirror to reflect the truth on all the rest."—ULRICH.

*Clown: What is the opinion of Pythagoras concerning wild fowl?

Mal: That the soul of our grandam might haply inhabit a bird.

Clown: What thinkest thou of his opinion?

Mal: I think nobly of the soul, and no way approve of his opinion.

Students who are curious to learn more of this interesting personage, the professional fool, are referred to p. 158 of the Appendix "On the Importance and Personal Appearance of the Professional Clown."

The Clown in "Twelfth Night,"

Feste is a musician.

It is to be remarked that not only in *Twelfth Night* but also in other of Shakespeare's plays, many of the old songs or fragments of them proceed from the professed clown of the play. This is to be accounted for perhaps by the fact that his prototype, the domestic clown, was usually a man able to entertain his audience with music and song. Feste possesses "*a mellifluous voice*" in which he can sing with equal skill love songs and songs "*of good life*," comic jigs and melancholy dirges. He tells us that he takes pleasure in singing (II. iv. 68), and he appears before Viola carrying a tabor.

He is a wise fool among the foolish wise.

He is conscious of his own superiority, and knows that he wears not motley in his brain.

"Wit, an't be thy will, put me into good fooling! Those wits that think they have thee, do very oft prove fools; and I, that am sure I lack thee, may pass for a wise man: for what says Quinapalus? 'Better a witty fool than a foolish wit!'"

(I. v. 36-41.)

He sees through the diseases both of Malvolio and of the Duke, and prescribes excellent remedies for both. He impresses Viola with his wisdom and his ability to perform the difficult functions of the professed fool.

*"This fellow's wise enough to play the fool;
And to do that well craves a kind of wit:
He must observe their mood on whom he jests,
The quality of persons, and the time,
And, like the haggard, check at every feather
That comes before his eye. This is a practice
As full of labour as a wise man's art;
For folly that he wisely shows is fit;
But wise men, folly fall'n, quite taint their wit."*

(III. i. 70-8.)

The nature of his wit.

His witticisms have none of the spontaneousness or simplicity of the amusing oddities of the "*flat fool natural*." There is often a savour of preparation about them, and although in the play he shows himself apt enough at repartee, we can quite believe that Malvolio spoke the truth when he said:

"I saw him put down the other day with an ordinary fool that has no more brain than a stone."

(I. v. 91-2.)

"It is the top of wisdom," says Plutarch, "to philosophize yet not to appear to do it, and in mirth to do the same with those that are serious and seem in earnest." Feste might almost have been a student of Plutarch. One of his expedients was that of ascribing his own sentence to an imaginary person in order to give it weight.

This is a device which has been used by brilliant writers as well as by witty talkers.

He is merry yet shrewd.

Viola says to him :

"I warrant thou art a merry fellow and carest for nothing.

(III. i. 30.)

And to some extent she is right; but he cared for his mistress, Olivia, and would have been very sorry to lose her favour, as is evident by the pains he took to avoid forfeiting it by his neglect. He appears to have cared also for money, for he lost no opportunity of increasing his little store. He is almost the only character in the play who was immune from the roguish mischief of Maria, for he had discerned her little secret and knew the power which it gave him over her. He is an adept at flattery, and makes himself the friend of every one except Malvolio. As he himself tells us, he is *"for all waters,"* good at anything. He is hail-fellow-well-met with Sir Toby, talks nonsense to Sir Andrew, good-naturedly upbraids the Duke, and is on friendly terms with Viola and Sebastian.

"The clever contrast between the fool by profession, and the involuntary simpletons, Malvolio, Sir Andrew, and Sir Toby, is perhaps the most carefully worked out of the whole piece. While their own folly and absurdity, notwithstanding all their struggles, does but force the cap-and-bells over their ears, the Clown in his adopted gown of motley moves with inimitable ease, and pins the pious lappets of his wit to the backs of all the rest. In his person the meaning of the entire poem is as it were concentrated. He alone with full consciousness looks upon life as a merry Twelfth-Night, on which every one must play his allotted part, so as to afford the greatest possible amusement and diversion, both to himself and others. What he wishes is nothing more nor less than to be a fool in the great fool's house, the world; hence he has an unconquerable aversion for all starched wisdom and reserve, and for all hollow, unmeaning gravity, which can neither understand nor bear a joke, and on this account he is on such ill terms with Malvolio."—ULRIC.

SIR TOBY BELCH.

One of Shakespeare's most wonderful characteristics is his faculty of presenting his characters to our eyes in such a manner that we take the most charitable view of them. Sir Toby is an example in point; he is sly, impudent, coarse, dissolute and bullying, and yet we can hardly help liking him. His redeeming features are his wit and humour and his readiness to fight when necessary, and these characteristics almost nullify in our eyes his many vices.

He is a boisterous drunkard.

His opening words, *"I am sure care's an enemy to life,"* prepare us to know him. He keeps *"ill hours,"* wastes his time *"quaffing and drinking"* with a foolish knight whom he makes the butt of his wit at the same time that he fleeces him of his money. He is either drunk or half drunk through all the action of the play, and measures other people's merits by their powers of drinking. *"I'll drink to my niece,"* he says:

"As long as there is a passage in my throat and drink in Illyria: he's a coward and a coysrill that will not drink to my niece till his brains turn o' the toe like a parish top."

(I. iii. 41-44.)

He is impudent and a cheat.

He turns his niece's house into an alehouse, and comes into her presence disgustingly intoxicated. He is no respecter of persons, calls Olivia a "*Cataian*," and bids Malvolio "*go hang*." He cheats Sir Andrew out of his fortune and his horse, grey Capilet, and is a most unblushing liar. But he thinks himself shrewder than he really is. The Clown tells us that he "*has a most weak pia mater*," and Maria decoys him into marrying herself, his social inferior.

He is superficially educated.

Underbred and of bad manners, as he is in reality, he is nevertheless able to impose upon Sir Andrew, who looks upon him as a very glass of fashion. He can recognize the "*good capacity and breeding*" of Cesario, and rightly perceives how Sir Andrew's ignorant challenge would strike the youth. His wit is not of a high order, but his boisterous merriment is infectious, and he says a few good things. He it is who says to Malvolio,

"*Lost thou think, because thou art virtuous, there shall be
no more cakes and ale?*" (II. iii. 180-2.)

and who advises Sir Andrew to "*swear horrible*" for the reason that

"*It comes to pass oft, that a terrible oath, with a swaggering
accent, sharply twanged off, gives manhood more approbation
than ever proof itself would have earned him.*"

(III. iv. 195-198.)

His management of the quarrel between Sir Andrew and Viola is completely successful.

He is no coward.

When Antonio enters in time to interrupt the duel from which he was expecting to derive so much amusement, Sir Toby is quite ready to meet the Captain.

"*Nay, if you be an undertaker, I am for you.*" (III. iv. 348.)

When, later, Sebastian proves himself more than a match for Sir Andrew, Sir Toby is more than willing to take the place of the beaten knight (IV. i.). When he is wounded, with "*a bloody corcomb*," he does not whine as Sir Andrew did and wish he were at home; he takes his wounds as a matter of course, replying to the Drake's question,

"*How is't with you?*"

"*That's all one: has hurt me, and there's the end on't.*"

(V. i. 202-203.)

"Sir Toby is a most genuine character,—one given to strong potations and boisterous merriment; but with a humour about him perfectly irresistible. His *abandon* to the instant opportunity of laughing at and with others is something so thoroughly English, that we are not surprised the poet gave him an English name. And like all genuine humorists Sir Toby must have his butt. What a trio is presented in that glorious scene of the second act, where the two knights and the clown 'make the welkin dance';—the humorist, the fool, and the philosopher!—for Sir Andrew is the fool, and the Clown is the philosopher."—*NIGHT*.

SIR ANDREW AGUECHEEK.

Sir Andrew, in his ignorance amounting to imbecility, in his admiration of the qualities of others, and in his arrant cowardice, forms a contrast to his friend Sir Toby.

He is imitative in character.

Witless and without a character of his own he takes Sir Toby as his model and tries to fashion his own conduct upon that of the drunkard whose butt he becomes. He knows that he is not clever.

*"Methinks sometimes I have no more wit than a Christian
or an ordinary man has: but I am a great eater of beef, and
I believe that does harm to my wit"* (I. iii. 90-93),

but he does not know to what extent he is a fool. He thinks his education merely has been at fault, and is hoping, by intercourse with Sir Toby, to remedy the defect.

*"I would I had bestowed that time in the tongues that I
have in fencing, dancing and bear-baiting: O, had I but
followed the arts!"* (I. iii. 98-101.)

He seriously thinks that life consists in eating and drinking; to his mind the Clown's "*best fooling, when all is done*," is that in which no sense is discernible; he thinks Viola a "*rare courtier*" on the strength of three affected terms which he at once determines to add to his own vocabulary.

*"'Odours,' 'pregnant' and 'vouchsafed': I'll get 'em all
three all ready."* (III. i. 104-105.)

But as a specimen of his imitativeness nothing equals his conversation with Sir Toby on the subject of Maria, where, without any rhyme or reason, he echoes, parrot-like, every statement of his infatuated mentor.

Sir To.: "*I could marry this wench for this device.*"

Sir And.: "*So could I too.*"

Sir To.: "*And ask no other dowry with her but such another jest.*"

Sir And.: "*Nor I either.*"

Fab.: "*Here comes my noble gull-catcher.*"

Re-enter MARIA.

Sir To.: "*Will thou set thy foot o' my neck?"*

Sir And.: "*Or o' mine either?"*

Sir To.: "*Shall I play my freedom at tray-trip, and become thy
bond-slave?"*

Sir And.: "*I' faith or I either?"* (II. v. 200-211.)

He is an arrant coward.

The scene (III. iv.) in which he is roaded on to the duel with Viola needs to be acted to be thoroughly appreciated, but, even without action, it affords abundant testimony to Sir Andrew's chicken-heartedness. Apart from this, however, we have the opinion of Sir Toby, who knew Sir Andrew well.

*"For Andrew, if he were opened, and you find so much blood
in his liver as will clog the foot of a flea, I'll eat the rest of
the anatomy."* (III. ii. 66-68.)

The only original suggestion which he makes in the play is to challenge Malvolio, "*and then to break promise with him*" (II. iii. 144). Like most cowards he is also a quarreller and a boaster.

"Besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave." (I. iii. 31-35).

He has no personal grievance against Malvolio, yet in imitation of the others he joins in the plot against him, and from the security of the box-tree laughs with the rest and boasts of what he could do.

"Slight, I could so beat the rogue." (II. v. 38.)

Charles Lamb describes the impersonation of Sir Andrew Aguecheek by an old actor, one Dodd.

"In expressing slowness of apprehension this actor surpassed all others. You could see the first dawn of an idea stealing slowly over his countenance, climbing up little by little, with a painful process, till it cleared up at last to the fulness of a twilight conception—its highest meridian. He seemed to keep back his intellect, as some have had the power to retard their pulsation. The balloon takes less time in filling than it took to cover the expansion of his broad moony face over all its quarters with expression. A glimmer of understanding would appear in a corner of his eye, and for lack of fuel go out again. A part of his forehead would catch a little intelligence, and be a long time in communicating it to the remainder."

Contrast between Sir Toby and Sir Andrew.

"Sir Andrew Aguecheek and Sir Toby Belch are studiously placed in mutual contrasts. The imbecility of Aguecheek's mind and character falls little short of fatuity: Belch is a reveller and a drunkard, but withal a humorist, a satirist, and an attentive observer of the world; with a keen relish for the ludicrous, he is quick in the discernment of foibles, and admirable in exposing them to ridicule. The manners of this facetious and jolly roisterer are aped by the drivelling, imbecile, Aguecheek, who, of no character himself, complacently culls the peculiarities of all men."—SCOTTOWE.

FABIAN.

Fabian is one, and if we except the Clown, the most sensible one of the disorderly crew that turn night into day in the lower regions of Olivia's palace.

His enjoyment of the sport

is most genuine, and appears to be untinged with any element of malice or delight in revenge for its own sake.

"If I lose a scruple of this sport, let me be boiled to death with melancholy." (II. v. 2-3.)

He says in anticipation of what he is going to see. His occasional remarks, when he is not restraining the impetuosity of his fellow watchers, show how he enters into the fun of the thing.

"How he jets under his advanced plumes!" (II. v. 36.)

"Look how imagination blows him." (II. v. 47.)

"Now, now." (II. v. 63.)

"Now is the woodcock near the gin." (II. v. 93.)

"This wins him, liver and all." (II. v. 107.)

"I will not give my part of this sport for a pension of thousands to be paid from the Sophy" (II. v. 197-9.)

and finally,

*"If this were played upon a stage now, I could condemn
it as an improbable fiction."* (III. iv. 138-9.)

He helps Sir Toby

in the deluding of Sir Andrew, and skilfully plays up to him in the matter of the duel. His advice to Sir Andrew on the way in which he should seek to win the hand of Olivia is excellent when we consider to whom it was addressed:—

*"You should then have accosted her; and with some
excellent jests, fire-new from the mint, you should
have banged the youth into dumbness. This was
looked for at your hand, and this was balked."*

(III. ii. 22-26.)

In the end he takes upon himself the office of peace-maker, and supplicates Olivia for pardon for all the conspirators:

*"Good madam, hear me speak,
And let no quarrel nor no brawl to come
Taint the condition of this present hour."* (V. i. 367-9.)

"Fabian, the man-servant, is artistically introduced to assist Maria, and to restrain the impetuosity and rage of Toby and Andrew, while they are all concealed in the garden watching the effect of their plot against Malvolio. He is a blithe young fellow, with sound sense, perfectly comprehending the slipshod honesty of Sir Toby; and joining as heartily to hoax Sir Andrew, as to 'fool Malvolio black and blue.' He helps to reconcile us to their usage of the steward, by showing how offensive he has contrived to make himself to the whole household. Fabian, being the most sound-sensed man of the group, is the least bitter against him—Shakespeare's consistency, as usual."

C. COWDEN CLARKE.

"The shrewd, mirth-loving Fabian, who in greedy silence devours up fun, tasting it too far down towards his knees to give any audible sign of the satisfaction it yields him, is an apt and willing agent in putting the stratagem through. If he does nothing towards inventing or cooking up the repast, he is at least a happy and genial partaker of the banquet that others have prepared."—HUDSON.

ANTONIO.

The gallant captain of "*a bawbling vessel*" is chiefly interesting to us from his connection with Sebastian.

He is of an open, brave and prodigal nature

such as we have come to associate generally with the nautical character. He possesses natural nobility of character which Sebastian describes as an "excellent touch of modesty." He gives his whole heart to his newly-found friend and asks for nothing in return. He gives his sympathy and risks his life for him without a thought of reward. With the greatest delicacy of manner he bestows his purse upon his friend as though he were doing the most natural thing in the world. The Duke himself bears testimony to his courage.

*"A bawbling vessel was he captain of,
For shallow draught and bulk unprisable;
With which such scathful grapple did he make
With the most noble bottom of our fleet,
That very envy and the tongue of loss
Cried fame and honour on him."*

(V. i. 53-58.)

SHAKESPEARE AND PURITANISM.

In Act II., Scene iii., Maria, Sir Toby and Sir Andrew speak of Malvolio in the following terms—

Mar. : *"Marry, sir, sometimes he is a kind of puritan."*

Sir And. : *"O, if I thought that, I'd beat him like a dog!"*

Sir To. : *"What, for being a puritan? thy exquisite reason, dear knight?"*

Sir And. : *"I have no exquisite reason for 't, but I have reason good enough."*

Mar. : *"The devil a puritan that he is, or anything else constantly, but a time-pleaser."* 159-168.

And in Act III., Scene ii., Sir Andrew makes the remark—

"Policy I hate : I had as lief be a Brownist as a politician." 84.

The questions we have to consider are these : Is Shakespeare, here, by the mouths of his actors poking fun at the Puritans? Is the whole character of Malvolio as depicted in the play intended as a satire against Puritanism? Many commentators are of opinion that such is the case; but it would appear that they base their opinions rather upon considerations which are known to have affected other dramatists than upon reasons drawn from Shakespeare's own works.

It is true that the Puritans in the latter part of Elizabeth's reign and under the Stuarts were strong opponents of the drama, that they placed restrictions upon the people's amusements, and aimed at closing public theatres altogether. It is true also that many dramatists retaliated by gibes and taunts, and caricatures of Puritans and Puritanism, particularly in the reigns of the first two Stuarts; but, although Shakespeare cannot have been a stranger to this feeling of hostility, it does not appear from his works that he was in any way connected with the authorship of it.

A foolish knight who is both boastful and a coward, says that he would beat Malvolio if he knew him to be a Puritan. Might not his reason (which he naturally refuses to acknowledge) be that he knew the Puritans to be a meek and long-suffering people such as he might hope to beat with impunity? Is it not clear that the satire is directed, not towards the Puritans, but against Sir Andrew's unreasoning hostility against a body of earnest men, famous chiefly for their efforts in the direction of freedom of thought and religion. Had Shakespeare intended to satirise Puritanism, he would have expressed himself unequivocally as he does when in other plays he deplores the national vices of excessive eating and drinking, or when he good-naturedly laughs at the affected phraseology of the Euphuists. The fact is that, notwithstanding he lived in an age of political and religious heat, yet there is in his works no sectarian character of politics or religion. He is always the philosopher and the moralist, absolutely impartial. He is of no age—no religion, no party, no profession, but of all

The allusions to Puritans in other plays afford no grounds for imputing hostility to Shakespeare. In each case a Clown speaks.

In *All's Well that Ends Well*, I. iii. we read—

"If men could be contented to be what they are, there were no fear in marriage; for young Charbon the puritan and old Poyssam the papist, howsome'er their hearts are severed in religion, their heads are both one," and in the same scene of the same play—

"Though honesty be no puritan, yet it will do no hurt," meaning "honesty like mine, though not very precise or puritanical will do no mischief."

In *Winter's Tale*, the Clown says—

"She hath made me four-and-twenty nosegays for the shearers; three-man-song men (i.e. singers of catches in three parts) all, and very good ones; but they are most of them means (tenors) and bases; but one Puritan amongst them, and he sings psalms to hornpipes."

"Studiously as Shakespeare abstains from embodying theological dogma in his art, and tolerant as his spirit is, it is certain that the spirit of Protestantism,—of Protestantism considered as portion of a great movement of humanity,—animates and breathes through his writings. Unless he had stood in antagonism to his time, it could not be otherwise. . . . The spirit of his faith is not to be ascertained by bringing together little sentences from the utterances of this one of his *dramatis personæ*, and of that. By such a method he might be proved an atheist."—DOWDEN.

"Even the great separation of the Papists and the Reformed, which at this time excited every mind, is not in one of his acknowledged genuine works alluded to by a single word of party or sectarian rancour. He has not adopted into this poetry the dispute, and equally little has the idea occurred to him of making the moral and ecclesiastical differences between the Puritan and the High Churchman the subject of a drama; scarcely can a few covert allusions to them be detected."—ULBACH.

ON THE SONGS IN TWELFTH NIGHT.

Many of the songs, and fragments of songs, scattered through this drama proceed from the professed Clown. This circumstance is no doubt due chiefly to the fact that the Clown of the stage was a direct descendant of the domestic Clown, and that one of the chief functions of the domestic Clown was to provide music for his master and the household. It has also been suggested that the frequency with which the Clown breaks into song, not only in this, but in other plays as well, may have been partly due to the fact that in the company of actors which performed the plays of Shakespeare, there was one who took the part of the Clown, who was gifted with a particularly fine voice, and that many of the songs were introduced on purpose to provide him opportunities of displaying it. Another noticeable feature about the songs, is that they are frequently reliques drawn from more ancient minstrelsy, and that they were not written for the character in whose mouth they are put. Many of them are to be found in Percy's *Reliques*. Some of them occur in the works of other dramatists as well as in Shakespeare's plays, and sometimes the same song occurs in more than one of Shakespeare's plays.

The origin of these songs is lost in obscurity. The earliest poetical miscellany in our language was first printed in 1557, under the title of "Songs and Sonettes by the Right Honourable Henry Howard, late Earl Surrey, and others." To this very popular collection, which underwent many editions during the sixteenth century Slender alludes, in the *Merry Wives of Windsor*, where he exclaims, "I had rather than forty shillings, I had my booke of *Songs and Sonnets* here," from which we may conclude that this was the fashionable manual for lovers in the age of Elizabeth. Shakespeare frequently introduces changes into the songs in order to adapt them to the singer or to render them elucidatory of the business of the scene. The lines spoken by the Duke in our play—

*"The spinsters and the knitters in the sun,
Do use to chant it."*

illustrate a custom of the spinning maid who "when winter evenings fall early, sitting at her merry wheele, sings a defiance to the giddy wheele of fortune."

✓ "It has been observed that there is a peculiar charm in the songs introduced in Shakespeare, which, without conveying any distinct images, seem to recall all the feelings connected with them; like snatches of half-forgotten music heard indistinctly and at intervals."—HAZLITT.

✓ "Songs in Shakespeare are introduced as songs only, just as songs are in real life, beautifully, as some of them are characteristic of the person who has sung or called for them."—COLERIDGE.

ON CERTAIN APPARENT INCONSISTENCIES IN THE PLAY.

Dramatic writings of different kinds are amenable to different kinds of criticism. We do not form our judgment on a tragedy by the same rules that we should apply to the criticising of a comedy. A much greater amount of freedom is to be conceded to the author of a romantic drama than we should be disposed to allow the writer of a historical play. Hence we must not fall into the error of imputing it as a fault to Shakespeare if in *Twelfth Night* we find that he has occasionally violated probability. Further it must be remembered that the principal aim of the author of comedy is to delight his audience. Shakespeare lived in an age when the books of Chivalry were still popular, when belief in the fairy world was not yet confined to the age of childhood and the baneful influence of witches was almost universally credited. The minds of his auditors were not accustomed, therefore, to balance probabilities or to examine nicely the proper relation between cause and effect. No one in witnessing a play imagines that what he sees and hears upon the stage is real. "The true pleasure we derive from theatrical performances," says Coleridge, "arises from the fact that they are unreal and fictitious." The business of the dramatist is to imitate, not to copy; he is an artist not a photographer.

The improbability of Viola and Sebastian so closely resembling one another that not even the lover Olivia, nor the shrewd Clown could distinguish them is palpable enough. So is the improbability involved in the circumstance of important marriages being arranged between people who six days earlier had never yet seen each other. These circumstances need not trouble us at all, they are incidental to the kind of play. But there are certain other discrepancies which seem to point to the fact that the dramatist may have finished her play in haste.

1. In I. ii. 25, Orsino is described by the Captain as

"A noble duke, in nature as in name,"

and in I. iv. 1, he is again spoken of as "*the duke*." Elsewhere he is "*the Count*." (I. v. 110, 328, II. i. 44, etc.)

2. The Clown's song, "*Come away, come away, death*," does not agree with the Duke's description of it. It can hardly be said to "*dally with the innocence of love*."

3. Malvolio taking up Maria's letter distinguishes his mistress' handwriting by means of "*her very C's, her U's, and her J's*" to which he adds afterwards "*her great P's*." It will be observed that neither C nor P occurs in the address which he proceeds to read out. (A suggested explanation of this discrepancy is that the address ended with the formal words "*with care present*" and that Malvolio omitted to read them).

4. In V. i. 98, Antonio asserts that "*for three months*" Sebastian has been his inseparable companion, and in 103 the Duke, speaking of Viola, says—

"Three months this youth hath tended upon me,"

whereas we have shewn (see below), that the whole action of the play cannot extend over more than six days.

5. Finally, we may mention the peculiarity of Sir Toby, Olivia's uncle, and presumably a native of Illyria, possessing an English name, and the difficulty involved in the fact that Viola, acting as the Duke's page in Illyria (III. iv. 416), went in the same "*fashion, colour, ornament*," as Sebastian did when a prince, at home in his own country. There is also some inconsistency in the use of the French expression *Dieu vous garde, monsieur* (III. i. 81) by Sir Andrew, when we remember how exceedingly limited was his knowledge of "*the tongues*." In V. i. 215, Sir Toby is taken to bed drunk, and with a bleeding head. The day can scarcely be an hour older when we read that he has in the interval married Maria.

TIME OF ACTION OF THE PLAY.

The time of the action of *Twelfth Night* is three days, with an interval of three days between the first and second of these. The references in the Play by which the progress of time is indicated are as follows:—

DAY I. ACT I.—SCENES I-III.

EVENTS.—Valentine returns to the Duke from his unsuccessful errand to Olivia. Viola and Sebastian are shipwrecked and Viola comes to Illyria. Sir Andrew is established as Sir Toby's guest in Olivia's house. Viola becomes the Duke's page.

INTERVAL OF THREE DAYS.

In I. iv. 3-4, Valentine speaking of the Duke to Viola says—" *he hath known you but three days and already you are no stranger.*"

DAY 2. ACT I.—SCENES IV. AND V. ACT. II.—SCENES I-III.

EVENTS.—The Duke entrusts Viola with his message to Olivia (iv.) In Scene v. Viola arrives. In Act II. Scene ii., as Viola is departing she is overtaken by Malvolio.

Mal.: "*Were you not even now with the Countess Olivia?*"

Vio.: "*Even now, Sir; on a moderate pace I have since arrived but hither.*" II. ii. 1-4

Scene iii. of Act II. is the night-time of the same day—" *Shall we rouse the night-owl in a catch?*" (63). Olivia calls up her steward (81), who rebukes the revellers for gabbling "*like tinkers at this time of night*" (100). Maria bids them good-night. Sir Toby and Sir Andrew prolong their debauch far into the morning—" *Come, come; I'll go burn some sack; 'tis too late to go to bed now: come knight, come knight*" (214).

DAY 3. ACT II.—SCENE IV. TO END OF THE PLAY.

EVENTS.—Act II. Scene iv. is the beginning of a new day—" *Now, good morrow, friends*" (II. iv. 1). Viola is despatched on a second errand to Olivia; "*to her in haste*" (II. iv. 124). Malvolio finds Maria's letter (II. v.). Viola interviews Olivia who confesses her love (III. i.). Sir Andrew sees Olivia bestow favours upon Viola (III. ii. 6), and writes a challenge. Sebastian arrives in Illyria; it is still early in the day, "*'tis long to night*" (III. iii. 21). Olivia sends after Viola (III. iv. 1, 61, 220), who, on her departure is attacked by Sir Toby, Sir Andrew and Fabian, but is rescued by Antonio. Olivia again sends after Viola and this time her messenger, the Clown, meets Sebastian, whom he mistakes for Viola. Olivia takes him at once to her palace, brings a Priest and goes through the ceremony of betrothal with him. Events are moving rapidly—" *Blame not this haste of mine*" (IV. iii. 22). It is still morning when Sebastian accompanies Olivia, for it was morning when Malvolio wrote his letter (IV. ii. 130, and cf. V. i. 295)—"*I should have given 't you to-day morning.*" The events of Act V. take place on the same day. The Duke asks Antonio concerning Sebastian—" *When came he to this town?*" and the reply is, "*To-day, my lord*" (V. i. 98). An interval of little more than two hours has elapsed between the betrothal and the end of the Play; the priest speaks of having witnessed the ceremony.

" *Since when my watch hath told me, toward my grave
I have travell'd but two hours.*"

V. i. 166

X This animal lives in the
to the river & back

TWELFTH NIGHT:

OR, WHAT YOU WILL.

The dots in the margin indicate lines containing passages which are discussed in the notes at the end.

Dramatis Personæ.

ORSINO, *Duke of Illyria.*
SEBASTIAN, *Brother to Viola.*
ANTONIO, *A Sea Captain, Friend to Sebastian.*
A Sea Captain, Friend to Viola.
VALENTINE, } *Gentlemen attending on*
CURIO, } *the Duke.*
SIR TOBY BELCH, *Uncle to Olivia.*
SIR ANDREW AGUECHECK.

MALVOLIO, *Steward to Olivia.*
FABIAN, } *Servants to Olivia*
FESTE, a Clown, }
OLIVIA, *a rich Countess.*
VIOLA, *Sister to Sebastian.*
MARIA, *Olivia's Woman.*
Lords, a Priest, Sailors, Officers, Musicians and Attendants.

SCENE: *A City in Illyria; and the Sea-coast near it.*

ACT I.

SCENE I. *A Room in the Duke's Palace.*

Enter DUKE, CURIO, Lords; Musicians attending.

DUKE. If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall:
O, it came o'er my ear like the sweet sound,
That breathes upon a bank of violets,
Stealing and giving odour. Enough: no more:
'Tis not so sweet now as it was before.
O spirit of love! how quick and fresh art thou
That, notwithstanding thy capacity
Receiveth as the sea, naught enters there,
Of what validity and pitch so'er,

cadence

lively, leads to sudden change

value

and thought.
that it was a feeling right you

- But falls into abatement and low price,
- Even in a minute! so full of shapes is *fancy*;
- That it alone is high-fantastical.

CUR. Will you go hunt, my lord?

DUKE. What, Curio?

CUR. The hart.

DUKE. Why, so I do, the noblest that I have.

O, when mine eyes did see Olivia first,
Methought she purged the air of pestilence!

- That instant was I turn'd into a hart,
- And my desires, like fell and cruel hounds,
- E'er since pursue me:

20

See Classical
Allusions

Enter VALENTINE.

How now? what news from her?

VAL. So please my lord, I *might* not be admitted;
But from her handmaid do return this answer:

could

- The element itself, till *seven years' heat*,
- Shall not behold her face at ample view;
- But, like a *cloistress*, she will veiled walk,
- And water once a day her chamber round
- With *eye-offending brine*: all this, to 'season
- A brother's dead love, which she would keep fresh
- And lasting in her sad remembrance.

after seven
summers

nun

salt tears which
inflamm the
eye

30

- DUKE. O, she that hath a heart of that fine frame
- To 'pay this debt of love but to a brother,
- How will she love, 'when the *rich golden shaft*
- Hath kill'd the flock of all affections else
- That live in her; when liver, brain, and heart,
- These sovereign thrones, are all supplied and fill'd
- Her sweet perfections with one *self* king!
- Away before me to sweet beds of flowers:
- Love-thoughts lie rich when canopied with bowers.

Cupid's golden
arrow

same

40

[Exeunt.]

¹ Preserve love for a dead brother.

² i.e. When the passion of love for a husband has expelled from her heart all less absorbing affections.

The general idea to be conveyed by these and the next three lines is, "How will she love when once she gives herself up wholly—body, brain and heart—to a husband?"

SCENE II. *The Sea-coast.*

Enter VIOLA, a Captain, and Sailors.

VIO. What country, friends, is this?

CAP. This is *Illyria*, lady.

VIO. And what should I do in *Illyria*?

My brother he is in *Elysium*.

Perchance, he is not drown'd: what think you sailors?

CAP. It is perchance that you yourself were saved.

VIO. O my poor brother! and so, perchance, may he be.

CAP. True, madam: and, to comfort you with chance,

Assure yourself, after our ship did split,

When you, and those poor number sav'd with you, 10

Hung on our *driving* boat, I saw your brother,

Most provident in peril, bind himself

Courage and hope both teaching him the practice,

To a strong mast that *lived* upon the sea;

Where, like *Arion* on the dolphin's back,

I saw him hold acquaintance with the waves

So long as I could see.

VIO. For saying so, there's gold.

Mine own escape unfoldeth to my hope

Whereto thy speech serves for authority

The like of him. Know'st thou this country? 20

CAP. Ay, madam, well; for I was bred and born

Not three hours' travel from this very place.

VIO. Who governs here?

CAP. A noble duke, in nature as in name.

VIO. What is his name?

CAP. Orsino.

VIO. Orsino! I have heard my father name him:

He was a bachelor then.

CAP. And so is now, or was so very late;

For but a month ago I went from hence, 30

See Proper Names

See Classical Allusions

drifting

was floating

see Classical Allusions

Will the occasion of the

ACT I. Twelfth Night. SC. II.

And then 'twas fresh in *murmur*,—as, you know,—
What great ones do, the less will prattle of,—
That he did seek the love of fair Olivia.

UNKNOWN

VIO. What's she?

CAP. A virtuous maid, the daughter of a count
That died some twelvemonth since, then leaving
her

In the protection of his son, her brother,
Who shortly also died; for whose dear love,
They say, she hath abjured the company
And sight of men.

40

VIO. O that I served that lady,
And might not be *delivered* to the world,
'Till I had made mine own occasion mellow,
What my estate is!

made known

CAP. That were hard to *compass*;
Because she will admit no kind of suit,
No, not the duke's.

bring about,
effect

VIO. There is a fair *behaviour* in thee, captain
And though that nature with a beauteous wall
Doth oft close in *pollution*, yet of thee
I will believe thou hast a mind that *suits*
With this thy fair and outward character.

50

external
carriage and
deportment

corresponds
with

I prithee, and I'll pay thee bounteously,
Conceal me what I am; and be my aid
For such disguise as haply shall become
The form of my intent. I'll serve this duke:
Thou shalt present me as an *eunuch* to him:
It may be worth thy pains; for I can sing,
And speak to him in many sorts of music,
That will allow me very worth his service.
What else may hap, to time I will commit;
Only shape thou thy silence to my wit.

60

CAP. Be you his eunuch, and your *mute* I'll be.
When my tongue blabs, then let mine eyes not
see.

dumb servant

VIO. I thank thee. Lead me on. [Exit.

'Till I had made the opportunity ripe for disclosing to the world who and
what I am (my estate).

'Be thou silent as to whatever my wits may contrive.

Recall these don't you

... appeared, ... I think ... that you ...
... a fine man ...

SCENE III. A Room in OLIVIA'S House.

Enter Sir TOBY BELCH and MARIA.

SIR To. What a plague means my niece, to take the death of her brother thus? I am sure care's an enemy to life.

MAR. By my *troth*, Sir Toby, you must come in earlier o' nights: your cousin, my lady, takes great exceptions to your ill hours.

SIR To. Why, let her except, before excepted.

MAR. Ay, but you must confine yourself within the modest limits of order.

SIR To. Confine! I'll confine myself no finer than I am. These clothes are good enough to drink in; and so be these boots too; *an* they be not, let them hang themselves in their own straps.

MAR. That quaffing and drinking will *undo* you: I heard my lady talk of it yesterday; and of a foolish knight that you brought in one night here to be her wooer.

SIR To. Who, Sir Andrew Aguecheek?

MAR. Ay, he.

SIR To. He's as *tall* a man as any's in Illyria. 20

MAR. What's that to the purpose?

SIR To. Why, he has three thousand ducats a year.

MAR. Ay, but he'll have but a year *in all* these ducats: he's a very fool, and a prodigal.

SIR To. Fie, that you'll say so! he plays o' the *viol-de-gamboys*, and speaks three or four languages word for word without book, and hath all the good gifts of nature.

MAR. He hath indeed, almost natural; for, 30 besides that he's a fool, he's a great quarreller; and, but that he hath the gift of a coward to allay the *gust* he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave.

truth

ruin

sturdy, stout

= in which he will spend all

violoncello

taste, relish

SIR TO. By this hand, they are scoundrels and
 • *substractors* that say so of him. Who are they?

MAR. They that add, moreover, he's drunk
 nightly in your company.

SIR TO. With drinking healths to my niece. 40
 I'll drink to her as long as there is a passage in
 my throat, and drink in Illyria. He's a coward
 • and a *coystrill* that will not drink to my niece till
 • his brains turn o' the toe like a parish-top.
 • What, wench! *Castiliano vulgo*; for here comes
 • Sir Andrew Ague-face

detractors

low fellow

Enter Sir ANDREW AGUECHEEK.

SIR AND. Sir Toby Belch, how now, Sir
 Toby Belch?

SIR TO. Sweet Sir Andrew!

• SIR AND. Bless you, fair shrew. 50

MAR. And you too, sir.

• SIR TO. Accost, Sir Andrew, accost.

SIR AND. What's that?

SIR TO. My niece's chambermaid.

SIR AND. Good Mistress Accost, I desire
 better acquaintance.

MAR. My name is Mary, sir.

SIR AND. Good Mistress Mary Accost,—

SIR TO. You mistake, knight: "accost" is
 front her, *board* her, woo her. 60

address

SIR AND. By my troth, I would not under-
 take to in this company. Is that the meaning
 of "accost"?

MAR. Fare you well, gentlemen.

SIR TO. An thou let her *part* so, Sir Andrew,
 would thou mightst never draw sword again.)

*depart, part
 from us*

• SIR AND. An you part so, mistress, I would
 I might never draw sword again. Fair lady, do
 • you think you have fools in hand?

MAR. Sir, I have not you by the hand. 70

SIR AND. Marry, but you shall have: and
 here's my hand.

MAR. Now, sir, 'thought is free: I pray you
bring your hand to the buttery-bar, and let it
drink.

SIR AND. Wherefore, sweet-heart? what's
your metaphor?

MAR. It's dry, sir.

SIR AND. Why, I think so: I am not such
an ass, but I can keep my hand dry. But what's 80
your jest?

MAR. A dry jest, sir.

SIR AND. Are you full of them?

MAR. Ay, sir; I have them at my fingers'
ends: marry, now I let go your hand, I am
barren. [Exit MARIA.]

SIR TO. O knight, thou lackest a cup of
canary. When did I see thee so put down?

SIR AND. Never in your life, I think; unless
you see canary put me down. Methinks some- 90
times I have no more wit than a Christian, or
an ordinary man has; but I am a great eater of
beef, and I believe that does harm to my wit.

SIR TO. No question.

SIR AND. An I thought that I'd forswear it.
I'll ride home to-morrow, Sir Toby.

SIR TO. *Pourquoi*, my dear knight?

SIR AND. What is *pourquoi*? do or not do? I
would I had bestowed that time in the tongues
that I have in fencing, dancing and bear-baiting. 100
O, had I but followed the arts!

SIR TO. Then hadst thou had an excellent
head of hair.

SIR AND. Why, would that have mended
my hair?

SIR TO. Past question; for thou seest it will
not curl by nature.

SIR AND. But it becomes me well enough,
does 't not?

stuffed

standest in
need of
sweet sherry

Fr. = why?

¹ A proverbial expression, here implying that she does not think she has
now a fool in hand.

SIR TO. Excellent; it hangs like flax on a 110 distaff.

SIR AND. 'Faith, I'll home to-morrow, Sir Toby: your niece will not be seen; or if she be, it's four to one she'll none of me. The count himself here hard by woos her.

SIR TO. She'll none o' the count; she'll not match above her degree, neither in *estate*, years, nor wit; I have heard her swear it. Tut, there's *life in 't*, man.

SIR AND. I'll stay a month longer. I am a 120 fellow o' the strangest mind i' the world: I delight in masques and revels sometimes altogether.

SIR TO. Art thou good at these *kickshaws*, knight?

SIR AND. As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man.

SIR TO. What is thy excellence in a galliard, knight? 180

SIR AND. Faith, I can cut a caper.

SIR TO. And I can cut the mutton to 't.

SIR AND. And I think I have the back-trick simply *as strong* as any man in Illyria.

SIR TO. Wherefore are these things hid? wherefore have these gifts a curtain before them? are they like to take dust, like Mistress Mall's picture? why dost thou not go to church in a galliard, and come home in a *coranto*? My very walk should be a jig: What dost thou 140 mean? is it a world to hide virtues in? I did think, by the excellent constitution of thy leg, it was formed under the star of a galliard.

SIR AND. Ay, 'tis strong, and it does *in-different* well in a flame-coloured *stock*. Shall we set about some revels?

SIR TO. What shall we do else? were we not born under Taurus?

condition, rank

= no need to despair

trifles. See Glossary

a lively dance

as perfect

a swift and lively dance

an adv.: pretty stocking

SIR AND. Taurus? that's sides and heart.

SIR To. No, sir, it is legs and thighs. Let me see thee caper [*Sir ANDREW dances.*] Ha! higher: ha, ha! excellent! [*Exeunt.*]

SCENE IV. *A Room in the DUKE's Palace.*

Enter VALENTINE, and VIOLA in man's attire.

VAL. If the duke continue these favours towards you, Cesario, you are like to be much advanced: he hath known you but three days, and already you are no stranger.

VIO. You either fear his humour or my negligence, that you call in question the continuance of his love. Is he inconstant, sir, in his favours?

VAL. No, believe me.

VIO. I thank you. Here comes the count. 10

Enter DUKE, CURIO, and Attendants.

DUKE. Who saw Cesario, ho?

VIO. *On your attendance*, my lord; here.

DUKE. Stand you a while aloof. Cesario, Thou know'st no less but all; I have unclasp'd To thee the book even of my secret soul: Therefore, good youth, *address thy gait* unto her; Be not denied access, stand at her doors, And tell them, there thy fixed foot shall grow Till thou have audience.

VIO. Sure, my noble lord, If she be so abandon'd to her sorrow 20 As it is spoke, she never will admit me.

DUKE. Be clamorous, and leap all civil bounds
Rather than make unprofit return.

¹ Overleap all bounds of good manners rather than return without my having profited by your journey.

Vio. Say I do speak with her, my lord,
what then?

DUKE. O, then unfold the passion of my love,
Surprise her with discourse of my dear faith:
• It shall become thee well to act my woes;
• She will attend it better in thy youth
Than in a *nuncio* of more grave aspect.

Vio. I think not so, my lord.

DUKE. Dear lad, believe it; 30
• For they shall yet belie thy happy years,
That say thou art a man: *Diana's* lip
• Is not more smooth and *rubious*; thy small *pipe*
Is as the maiden's organ, shrill and sound,
• And all is *semblative* a woman's part.
I know, thy constellation is right apt
For this affair. Some four, or five, attend him;
All, if you will; for I myself am best
When least in company. Prosper well in this,
And thou shalt live as freely as thy lord, 40
To call his fortunes thine.

Vio. I'll do my best
To woo your lady: [*Aside*] yet, a *barful* strife!
Whoe'er I woo, myself would be his wife. [*Exeunt.*]

SCENE V. A Room in OLIVIA'S House.

Enter MARIA and Clown.

• MAR. Nay, either tell me where thou hast
been, or I will not open my lips so wide as a
• bristle may enter, in way of thy excuse. My
lady will hang thee for thy absence.

CLO. Let her hang me: he that is well hanged
• in this world needs to *fear no colours*.

MAR. Make that good.

CLO. He shall see none to fear.

• MAR. A good *lenten* answer. I can tell thee

messenger

See Classical
Allusions
ruby-red
voice
clear
resembling

= full of im-
pediments

fear no enemy

short and spare

¹Thou shalt live to call thy lord's fortunes thine as freely as he can call them his own; i.e. the Duke will share his fortunes with his page.

where that saying was born, of "I fear no 10
colours."

CLO. Where, good Mistress Mary?

MAR. In the wars; and that may you be bold
to say in your foolery.

CLO. Well, God give them wisdom that have
it; and those that are fools; let them use their
talents.

MAR. Yet you will be hanged for being so
long absent; or, to be turned away, is not that
as good as a hanging to you? 20

CLO. Many a good hanging prevents a bad
marriage; and, for turning away, let summer
bear it out.

MAR. You are resolute, then?

CLO. Not so, neither; but I am resolved on
two points.

MAR. That if one break, the other will hold;
or, if both break, your *gaskins* fall.

CLO. Apt, in good faith; very apt. Well, go
thy way: if Sir Toby would leave drinking, 30
thou wert as witty a piece of Eve's flesh as any
in Illyria.

MAR. Peace, you rogue, no more o' that.
Here comes my lady: make your excuse wisely,
you were best. [Exit.]

CLO. Wit, an 't be thy will, put me into
good fooling! Those wits that think they have
thee, do very oft prove fools, and I, that am
sure I lack thee, may pass for a wise man: for
what says Quinapalus? "Better a witty fool 40
than a foolish wit."

Enter OLIVIA and MALVOLIO.

God bless thee, lady!

OLI. Take the fool away.

trowsers. (See
Glossary)

¹ As for being turned away, that can be endured now that summer is
coming on.

CLO. Do you not hear, fellows? Take away the lady.

OLI. Go to, you're a *dry* fool; I'll no more of you: besides, you grow dishonest.

CLO. Two faults, *madonna*, that drink and good counsel will amend: for give the dry fool drink, then is the fool not dry; bid the dishonest man mend himself: if he *mend*, he is no longer dishonest; if he cannot, let the *botcher* mend him: anything that's mended is but patched: virtue that transgresses is but patched with sin; and sin that amends is but patched with virtue. If that this simple *syllogism* will serve, so; if it will not, what remedy? As there is no true cuckold but calamity, so beauty's a flower. The lady bade take away the fool; therefore, I say again, take her away. 60

OLI. Sir, I bade them take away you.

CLO. *Misprision* in the highest degree!—Lady, *cuculus non facit monachum*; that's as much to say as, I wear not motley in my brain. Good madonna, give me leave to prove you a fool.

OLI. Can you do it?

CLO. Dexterously, good madonna.

OLI. Make your proof.

CLO. I must catechize you for it, madonna. Good my mouse of virtue, answer me. 70

OLI. Well, sir, for want of other *idleness*, I'll bide your proof.

CLO. Good madonna, why mournest thou?

OLI. Good fool, for my brother's death.

CLO. I think his soul is in hell, madonna.

OLI. I know his soul is in heaven, fool.

CLO. The more fool, madonna, to mourn for your brother's soul being in heaven. Take away the fool, gentlemen.

dull, stupid

my lady

*amend
mender of old
clothes*

reasoning

error, mistake

pastime

¹ "The cowl does not make the monk," and so (argues the clown) the parti-coloured garment which I wear in my professional capacity does not prove me to be a fool.

OLI. What think you of this fool, Malvolio? 80
doth he not mend?

MAL. Yes, and shall do, till the pangs of
death shake him: infirmity, that decays the wise,
doth ever make the better fool.

CLO. God send you, sir, a speedy infirmity,
for the better increasing your folly; Sir Toby
will be sworn that I am *no fox*; but he will not
pass his word for twopence that you are no fool.

OLI. How say you to that, Malvolio?

MAL. I marvel your ladyship takes delight 90
in such a *barren* rascal: I saw him put
down the other day with an ordinary fool that
has no more brain than a stone. Look you now,
he's out of his guard already; unless you laugh
and *minister occasion* to him, he is gagged. I pro-
test, I take these wise men that *crow* so at these
set kind of fools, no better than the fools' *zanies*.

OLI. O, you are *sick of self-love*, Malvolio,
and taste with a *distempered* appetite. To be
generous, guiltless, and of free disposition, is to 100
take those things for *bird-bolts* that you deem
cannon-bullets. There is no slander in an
allowed fool, though he do nothing but rail; nor
no railing in a known discreet man, though he
do nothing but reprove.

CLO. Now Mercury endue thee with *leasing*,
for thou speakest well of fools!

Re-enter MARIA.

MAR. Madam, there is at the gate a young
gentleman much desires to speak with you.

OLI. From the Count Orsino, is it?

110

MAR. I know not, madam: 'tis a fair young
man, and well attended.

OLI. Who of my people hold him in delay?

not cunning

ignorant

*give an opening
laugh so
heartily
mimics
conceit
disceased*

*harmless as
vous
licensed*

power to lie

¹ "A man whose prudence is recognised." The licensed abuse of the professional fool will no more be regarded as slander than the reproofs of the discreet man will be regarded as scolding

MAR. Sir Toby, madam, your kinsman.

OLI. Fetch him off, I pray you; he speaks nothing but madman: fie on him! [*Exit MARIA.*] Go you, Malvolio: if it be a suit from the count, I am sick, or not at home; what you will, to dismiss it. [*Exit MALVOLIO.*] Now you see, sir, how your fooling grows *old*, and people 120

state

CLO. Thou hast spoken for us, madonna, as if thy eldest son should be a fool; whose skull *Jove* cram with brains! for here he comes, one of thy kin, has a most weak *pia mater*.

See Classical Allusions

brain

Enter Sir TOBY BELCH.

OLI. By mine honour, half drunk. What is he at the gate, *cousin*?

see Glossary

SIR To. A gentleman.

OLI. A gentleman! what gentleman?

SIR To. 'Tis a gentleman here—a plague o' 130 these pickle-herring! How now, sot!

CLO. Good Sir Toby!

OLI. Cousin, cousin, how have you come so early by this *lethargy*?

drowsiness

SIR To. Lechery! I defy lechery. There's one at the gate.

OLI. Ay, marry; what is he?

SIR To. Let him be the devil, an he will, I care not: give me *faith*, say I. Well, it's all one. [*Exit.* 140

OLI. What's a drunken man like, fool?

CLO. Like a drowned man, a fool, and a madman: 'one draught above heat makes him a fool; the second mads him; and a third drowns him.

OLI. Go thou and seek the *crowner*, and let him sit o' my coz; for he's in the third degree of drink, he's drowned: go, look after him.

crown

'One drink beyond what is necessary to quench thirst.

accidental death

CLO. He is but mad yet, madonna; and the fool shall look to the madman. [Exit. 150]

Re-enter MALVOLIO.

MAL. Madam, yond young fellow swears he will speak with you. I told him you were sick; he 'takes on him to understand so much, and therefore comes to speak with you; I told him you were asleep; he seems to have a foreknowledge of that too, and therefore comes to speak with you. What is to be said to him, lady? ¹he's fortified against any denial.

OLI. Tell him, he shall not speak with me.

MAL. Has been told so; and he says, he'll 160 stand at your door like a sheriff's post, and be the supporter to a bench, but he'll speak with you.

OLI. What kind o' man is he?

MAL. Why, of mankind.

OLI. What manner of man?

MAL. Of very ill manner; he'll speak with you, will you or no.

OLI. Of what *personage* and years is he?

MAL. Not yet old enough for a man, nor 170 young enough for a boy; as a *squash* is before 'tis a peascod, or a *codling* when 'tis almost an apple; 'tis with him ²in standing water, between boy and man. He is very well-favoured, and he speaks very *shrewishly*; one would think his mother's milk were scarce out of him.

OLI. Let him approach: call in my gentlewoman.

MAL. Gentlewoman, my lady calls. [Exit.

prop. leg

appearance

an unripe pod
of peas
unripe apple

lastly

¹ Pretends to be aware of the fact.

² Has an answer ready to every pretext I invent for denying him admission

³ Between ebb and flood, i.e. neither one thing nor another.

Re-enter MARIA.

OLI. Give me my veil: come, throw it o'er 180
my face.

• We'll once more hear Orsino's embassy.

Enter VIOLA.

VIO. The honourable lady of the house,
which is she?

OLI. Speak to me; I shall answer for her.
Your will?

VIO. Most radiant, exquisite, and unmatch-
able beauty,—I pray you, tell me, if this be the
lady of the house, for I never saw her: I would
be loath to cast away my speech; for, besides 190
that it is excellently well penned, I have taken
great pains to *con it*. Good beauties, let me
sustain no scorn; I am very ¹comptible even to
the least sinister usage.

OLI. Whence came you, sir?

VIO. I can say little more than I have
studied, and that question 's out of my part.
• Good gentle one, give me *modest* assurance if
you be the lady of the house, that I may proceed
in my speech. 200

OLI. Are you a comedian?

VIO. No, my profound heart; and yet, by
the very fangs of malice I swear I am not
that I play. Are you the lady of the house?

OLI. If I do not usurp myself, I am.

VIO. Most certain, if you are she, you do
usurp yourself; for what is yours to bestow is
not yours to reserve. But this is from my com-
mission: I will on with my speech in your
praise, and then show you the *heart* of my 210
message.

OLI. Come to what is important in 't: I
forgive you the praise.

*commit it to
memory*

sufficient

pith or kernel

¹ Sensitive to any unfair treatment.

VIO. Alas! I took great pains to study it, and 'tis poetical.

OLI. It is the more like to be *feigned*: I pray you, keep it in. I heard you were saucy at my gates, and allowed your approach rather to wonder at you than to hear you. ¹If you be not mad, be gone; if you have reason, be brief: 'tis 220 *not that time of moon with me* to make one in so skipping a dialogue.

MAR. Will you hoist sail, sir? here lies your way.

VIO. No, good swabber; I am to *hull* here a little longer. Some *mollification* for your giant, sweet lady. Tell me your mind. I am a messenger.

OLI. Sure, you have some hideous matter to deliver, when the courtesy of it is so fearful. Speak your office. 230

VIO. It alone concerns your ear. I bring no *overture* of war, no *taxation* of homage: I hold the olive in my hand; my words are as full of peace as matter.

OLI. Yet you began rudely. What are you? what would you?

VIO. The rudeness that hath appeared in me, have I learned from my *entertainment*. What I am, and what I would, are as secret as maiden-head: to your ears, divinity; to any other's, 240 profanation.

OLI. Give us the place alone: we will hear this divinity. [*Exit MARIA.*] Now, sir, what is your text?

VIO. Most sweet lady,—

OLI. A *comfortable* doctrine, and much may be said of it. Where lies your text?

VIO. In Orsino's bosom.

OLI. In his bosom! In what chapter of his bosom? 250

fictitious

I am in no mood frivolous

float to and fro pacification

errand

declaration demand good sense

the treatment I received

comforting

¹ "If you have any sense at all, go; or use what little sense you have to be brief."

VIO. To answer by the method, ¹in the first of his heart.

OLI. O, I have read it : it is heresy. Have you no more to say ?

VIO. Good madam, let me see your face.

OLI. Have you any commission from your lord to negotiate with my face ? You are now out of your text : but we will draw the curtain, and show you the picture. ²Look you, sir ; such a one I was this present : is 't not well done ? 260

[Unweiling.

VIO. Excellently done, if God did all.

OLI. 'Tis *in grain*, sir ; 'twill endure wind and weather.

innate, natural

VIO. 'Tis beauty truly blent, whose red and white

Nature's own sweet and *cunning* hand laid on.

skilful

Lady, you are the cruell'st she alive,

• If you will lead these graces to the grave

• And leave the world no copy.

• OLI. O, sir, I will not be so hard-hearted ; I will give out divers *schedules* of my beauty : it 270
• shall be inventoried, and every particle and
• utensil labelled to my will : as, item, two lips
indifferent red ; item, two grey eyes with lids to
them ; item, one neck, one chin, and so forth.
Were you sent hither to *praise* me ?

inventories

sufficiently

appraise, value

VIO. I see you, what you are, you are too proud ;

But, if you were the devil, you are fair.

My lord and master loves you : O, ³such love
Could be but recompensed, though you were
crown'd

The *nonpareil* of beauty !

paragon

¹ What I have to say is foremost in Orsino's heart.

² Look and you will see the person with whom you have just now been conversing ("such a one I was this present").

³ The Count's love is such that nothing less than the perfection of loveliness would adequately reward it.

OLI. How does he love me? 280

VIO. With adorations, fertile tears,
With groans that thunder love, with sighs of fire.

OLI. Your lord does know my mind; I cannot
love him:

Yet I suppose him virtuous, know him noble;
Of great *estate*, of fresh and stainless youth;

In *voices well divulged*, free, learn'd, and valiant;
And in *dimension and the shape of nature*,
A *gracious* person: but yet I cannot love him;
He might have took his answer long ago.

VIO. If I did love you in my master's flame, 290
With such a suffering, such a *deadly* life,
In your denial I would find no sense:
I would not understand it.

OLI. Why, what would you?

VIO. Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal *cantos* of contemned love,
And sing them loud even in the dead of night;
Halloo your name to the *reverberate* hills,
And make the *babbling gossip of the air*
Cry out, "Olivia!" O, you should not rest 300
Between the elements of air and earth,
But you should pity me.

OLI. You might do much. What is your
parentage?

VIO. Above my fortunes, yet my *state* is well:
I am a gentleman.

OLI. Get you to your lord:
I cannot love him: let him send no more;
Unless, perchance, you come to me again,
To tell me how he takes it. Fare you well.
I thank you for your pains: spend this for me.

VIO. I am no *fee'd post*, lady; keep your purse: 310
My master, not myself, lacks recompense.

¹Love make his heart of flint that you shall love;

fortune
of good reputa-
tion
in form and
figure
attractive

death-like

cantos

echoing
echo

rank

hired messenger

¹ "His heart" = the heart of him with whom you fall in love. Viola prays that Olivia shall feel the pangs of unrequited love; her prayer is fulfilled in a manner she little expected.

And let your fervour, like my master's, be
Placed in contempt! Farewell, fair cruelty.

[Exit.

OLI. "What is your parentage?"

"Above my fortunes, yet my state is well:

I am a gentleman." I'll be sworn thou art;

Thy tongue, thy face, thy limbs, actions, and spirit,

Do give thee five-fold blazon: not too fast; soft!
soft!

declare thy high
rank

Unless the master were the man. How now! 320

Even so quickly may one catch the plague?

Methinks, I feel this youth's perfections

With an invisible and subtle stealth

To creep in at mine eyes. Well, let it be.

What, ho, Malvolio!

Re-enter MALVOLIO.

MAL. Here, madam, at your service.

OLI. Run after that same peevish messenger,

The county's man: he left this ring behind him,

Would I or not: tell him, I'll none of it.

Desire him not to flatter with his lord, 330

Nor hold him up with hopes; I am not for him:

If that the youth will come this way to-morrow,

I'll give him reasons for 't. Hie thee, Malvolio.

count's

MAL. Madam, I will.

OLI. I do know not what, and fear to find

Mine eye too great a flatterer for my mind.

Fate, show thy force: ourselves we do not owe;

What is decreed must be, and be this so! [Exit.

possess

I fear my judgment has been overpowered by the pleasure I have
experienced in gazing on him,

ACT II.

SCENE I. *The Sea-coast.*

Enter ANTONIO and SEBASTIAN.

ANT. Will you stay no longer? nor will you not that I go with you?

SEB. By your patience, no. My stars shine darkly over me: the malignancy of my fate might perhaps distemper yours; therefore, I shall crave of you your leave that I may bear my evils alone. It were a bad recompense for your love, to lay any of them on you.

ANT. Let me yet know of you whither you are bound.

SEB. No, *sooth*, sir. ¹My determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty, that you will not extort from me what *I am willing* to keep in; therefore, ²it charges me in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian, which I called Roderigo. My father was that Sebastian of *Messaline*, whom I know you have heard of. He left behind him myself and a sister, both ²⁰born in an hour: if the heavens had been pleased, would we had so ended! but you, sir, altered that; for some hour before you took me from the *breach of the sea* was my sister drowned.

ANT. Alas the day!

SEB. A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful: but, though ³I could not with such

however

in truth

I wish or intend

See Proper Names

breaking of the waves, surf

described

¹ My voyage has no fixed aim, it is mere aimless wandering. Literally—my fixed voyage is aimless wandering.

² Good breeding, or civility, makes it all the more incumbent upon me to reveal myself.

³ I could not regard her beauty as being so marvellous as others imagined it.

· estimable wonder overfar believe that, yet thus far I will boldly publish her : she bore a mind 30 that envy could not but call fair. She is drowned already, sir, with salt water, though I seem to drown her remembrance again with more.

· ANT. Pardon me, sir, your bad entertainment.

· SEB. O good Antonio, forgive me your trouble.

ANT. ¹If you will not murder me for my love, let me be your servant.

· SEB. If you will not undo what you have done, that is, kill him whom you have recovered, desire it not. Fare ye well at once : my bosom 40 is full of kindness ; and I am yet so near the manners of my mother, that, upon the least occasion more, mine eyes will tell tales of me. I am bound to the Count Orsino's court : farewell. [Exit.

ANT. The gentleness of all the gods go with thee !

I have many enemies in Orsino's court,
Else would I very shortly see thee there :
But, come what may, I do adore thee so,
That danger shall seem sport, and I will go. 50
[Exit.

SCENE II. A Street.

Enter VIOLA ; MALVOLIO following.

MAL. Were not you even now with the Countess Olivia ?

· VIO. Even now, sir ; on a moderate pace I have since arrived but hither.

MAL. She returns this ring to you, sir : you might have saved me my pains, *to have taken it away yourself.* She adds, moreover, that ²you

by taking

¹ Such is my love for you that I shall die unless you take me as your servant.

² You are to give the Count such an assurance as will leave him hope of any change.

should put your lord into a desperate assurance
 she will none of him. And one thing more, that
 you be never so hardy to come again in his
 affairs, unless it be to report your lord's taking
 of this. Receive it so. 10

VIO. She took the ring of me; I'll none of it.

MAL. Come, sir; you peevishly threw it to
 her; and her will is, it should be so returned:
 if it be worth stooping for, there it lies in your
 eye; if not, be it his that finds it. [Exit.

VIO. I left no ring with her: what means this
 lady?

Fortune forbid my outside have not charm'd her!
 She made good view of me; indeed, so much, 20
 That sure methought her eyes had *lost* her tongue,
 For she did speak in starts distractedly.

She loves me, sure; the cunning of her passion
Invites me in this churlish messenger.
 None of my lord's ring! why, he sent her none.
 I am the man: if it be so,—as 'tis,—
 Poor lady, she were better love a dream.

Disguise, I see, thou art a wickedness,
 Wherein the pregnant enemy does much.
 How easy is it for the *proper-false* 30

In women's waxen hearts to *set their forms*!
 Alas, our frailty is the cause, not we!
 For such as we are made of, such we be.
 How will this *fadge*? My master loves her dearly;

And I, poor monster, fond as much on him
 As she, mistaken, seems to dote on me.

What will become of this? As I am man,
 My state is *desperate* for my master's love;
 As I am woman,—now alas the day!—
 What *thrifless* sighs shall poor Olivia breathe! 40
 O Time, thou must untangle this, not I;
 It is too hard a knot for me to untie. [Exit.

sight

caused her to
 lose

solicits me by
 means of

good looking
 but deceitful
 stamp their
 image
 succeed

hopeless of
 winning
 wasted

¹ Satan is fruitful in devices, and disguise is one of his most effective means
 of working evil. (See Paraphrase.)

SCENE III. *A Room in OLIVIA'S House.*

Enter Sir TOBY BELCH and Sir ANDREW AGUECHEEK.

SIR TO. Approach, Sir Andrew: not to be a-bed after midnight is to be up betimes; and ¹diluculo surgere, thou knowest,—

SIR AND. Nay, by my troth, I know not: but I know, to be up late is to be up late.

SIR TO. A false conclusion: I hate it as an unfilled can. To be up after midnight, and to go to bed then, is early: so that, to go to bed after midnight is to go to bed betimes. Does
not our life consist of the four elements? 10

SIR AND.—Faith, so they say; but, I think, it rather consists of eating and drinking.

SIR TO. Thou'rt a scholar: let us therefore eat and drink. Maria, I say! a stoop of wine!

flagon

Enter Clown.

SIR AND. Here comes the fool, i' faith.

CLO. How now, my hearts! Did you never
see the picture of We Three?

SIR TO. Welcome, ass. Now, let's have a catch.

a part-song

SIR AND. By my troth, the fool has an 20
excellent *breast*. I had rather than forty shillings I had such a leg, and so sweet a breath to sing, as the fool has. In sooth, thou wast in very
gracious fooling last night when thou spokest of
Pigrogromitus, of the Vapians passing the equinoctial of Queubus: 'twas very good, i' faith. I sent thee sixpence for thy *leman* hadst
it?

voice

sweetheart

CLO. I did *impeticos thy gratillity*; ²for Mal-

pocket thy gratuity

¹ Diluculo surgere (saluberriumum est). Early to rise makes a man healthy.
L. *Diliculum*, i., dim. from root of lux = light, daybreak.

² Malvolio may smell out our connection, but his suspicion will not prove the instrument of our punishment.

volio's nose is no whipstock ; my lady has a white 30
hand, and the *Myrmidons* are no bottle-ale houses.

SIR AND. Excellent ! Why, this is the best
fooling, when all is done. Now, a song.

SIR TO. Come on ; there is sixpence for
you : let's have a song.

SIR AND. There's a *testril* of me too : if one
knight give a—

CLO. Would you have a love-song, or a song
of good life ?

SIR TO. A love-song, a love-song. 40

SIR AND. Ay, ay ; I care not for *good life*.

CLO. [Sings]

O mistress mine ! where are you roaming ?

O, stay and hear ; your true love's coming,

That can sing both high and low ;

Trip no further, pretty *sweeting* ;

Journeys end in lovers meeting,

Every wise man's son doth know.

SIR AND. Excellent good, i' faith.

SIR TO. Good, good.

CLO. [Sings] 50

What is love ? 'tis not hereafter ;

Present mirth hath present laughter ;

What's to come is still unsure :

¹In delay there lies no plenty ;

Then come kiss me, *sweet and twenty*,

Youth's a stuff will not endure.

SIR AND. A mellifluous voice, as I am true
knight.

SIR TO. A contagious breath.

SIR AND. Very sweet and contagious, i' faith. 60

SIR TO. To hear by the nose, it is *dulcet* in
contagion. But shall we make the *welkin* dance
indeed ? Shall we rouse the night-owl in a
catch that will draw three souls out of one
weaver ? Shall we do that ?

See Classical
Allusions

sixpence

with a moral

sober morality

sweet one

sweet kisses and
twenty of
them

sweet
sky

¹No man will ever be worth much who *delays* the advantages offered by
the present hours, in hopes that the future will offer more.

SIR AND. An you love me, let's do 't : I am
dog at a catch.

CLO. By 'r lady, sir, and some dogs will
catch well.

SIR AND. Most certain. Let our catch be, 70
"Thou knave."

CLO. "Hold thy peace, thou knave,"
knight ? I shall be constrained in 't to call
thee knave, knight.

SIR AND. 'T is not the first time I have con-
strained one to call me knave. Begin, fool : it
begins, "Hold thy peace."

CLO. I shall never begin, if I hold my peace.

SIR AND. Good, i' faith. Come, begin.

[They sing the catch.]

good as

Enter MARIA.

MAR. What a caterwauling do you keep 80
here ! If my lady have not called up her
steward Malvolio, and bid him turn you out of
doors, never trust me.

SIR To. My lady's a Cataian ; we are poli-
ticians ; Malvolio's a Peg-a-Ramsey, and
"Three merry men be we." Am not I consan-
guineous ? am I not of her blood ? Tillyvally,
lady ! *[Sings.]* "There dwelt a man in
Babylon, lady, lady !"

CLO. Beshrew me, the knight's in admirable 90
fooling.

SIR AND. Ay, he does well enough if he be
disposed, and so do I too : he does it with a
better grace, but I do it more natural.

SIR To. *[Sings.]* "O, the twelfth day of
December."

MAR. For the love o' God, peace !

Enter MALVOLIO.

MAL. My masters, are you mad ? or what
are you ? Have you no wit, manners, nor

• honesty, but to gabble like tinkers at this time of 100
night? Do ye make an ale-house of my lady's
house, that ye squeak out your *coziers'* catches
without any mitigation or remorse of voice? Is
there no respect of place, persons, nor time, in
you?

SIR TO. We did keep time, sir, in our
catches. *Sneck-up!*

MAL. Sir Toby, I must be *round* with you.
My lady bade me tell you, that, though she
harbours you as her kinsman, she's nothing 110
allied to your *disorders*. If you can separate
yourself and your *misdemeanours*, you are welcome
to the house; if not, an it would please you to
take leave of her, she is very willing to bid you
farewell.

• SIR TO. "Farewell, dear heart, since I
must needs be gone."

MAR. Nay, good Sir Toby.

CLO. "His eyes do show his days are almost
done." 120

MAL. Is 't even so?

SIR TO. "But I will never die."

CLO. Sir Toby, there you lie.

MAL. This is much credit to you.

SIR TO. Shall I bid him go?

CLO. What an if you do?

SIR TO. "Shall I bid him go, and spare not?"

CLO. O, no, no, no, no, you dare not.

• SIR TO. Out o' tune, sir: ye lie. Art any
more than a steward? Dost thou think, because 130
thou art virtuous, there shall be no more cakes
and ale?

• CLO. Yes, by Saint Anne; and ginger shall
be hot i' the mouth too.

SIR TO. Thou 'rt i' the right. Go, sir, rub
your chain with crumbs. A stoup of wine, Maria!

MAL. Mistress Mary, if you prized my lady's
favour at anything more than contempt, you

cobbler'

*go and be
hanged
outspoken*

*disorderly con-
duct
ill-behaviour*

¹ Without any moderation or pity for others in your voice.

would not give means for this *uncivil rule*: she shall know of it, by this hand. [*Exit.* 140]

disorderly behaviour

MAR. Go shake your ears.

SIR AND. 'Twere as good a deed as to drink when a man's a-hungry, to challenge him the field, and then to break promise with him, and make a fool of him.

SIR TO. Do 't, knight: I'll write thee a challenge; or I'll deliver thy indignation to him by word of mouth.

MAR. Sweet Sir Toby, be patient for to-night. Since the youth of the count's was to-day with my lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him: if I do not gull him into a *nayword*, and make him a common *recreation*, do not think I have wit enough to lie straight in my bed: I know I can do it.

*bye-word
laughing-stock*

SIR TO. *Possess* us, possess us; tell us something of him.

inform, communicate to

MAR. Marry, sir, sometimes he is a kind of puritan. 160

SIR AND. O, if I thought that, I'd beat him like a dog!

SIR TO. What, for being a puritan? thy exquisite reason, dear knight?

SIR AND. I have no exquisite reason for 't, but I have reason good enough.

MAR. The devil a puritan that he is, or anything *constantly*, but a time-pleaser; an *affectioned* ass, that ¹cons state without book, and utters it by great swarths: the best persuaded of himself, 170 so crammed, as he thinks, with excellencies, that it is his grounds of faith that all that look on him love him; and on that vice in him will my revenge find notable cause to work.

consistently affected

SIR TO. What wilt thou do?

¹Learns (his behaviour) by heart (as an actor learns a part) from the actions of others ("without book") and delivers it to the public ("utters it") without stint ("by great swarths"). Or it may be: Learns by heart affairs of state from others and delivers himself of them in high-flown periods.

MAR. I will drop in his way some *obscure* epistles of love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the expresseure of his eye, forehead, and complexion, he shall find himself most *feelingly* 180 *personated*: I can write very like my lady, your niece; on a forgotten matter we can hardly make distinction of our hands.

SIR TO. Excellent! I smell a device.

SIR AND. I have 't in my nose too.

SIR TO. He shall think, by the letters that thou wilt drop, that they come from my niece, and that she's in love with him.

MAR. My purpose is, indeed, *a horse of that* 190 *colour*.

SIR AND. And your horse, now, would make him an ass.

MAR. Ass, I doubt not.

SIR AND. O, 'twill be admirable!

MAR. Sport royal, I warrant you: I know my physic will work with him. I will plant you two, and let the fool make a third, where he shall find the letter: observe his *construction* of it. For this night, to bed, and dream on the event. Farewell. [Exit. 200

SIR TO. Good-night, *Penthesilea*.

SIR AND. *Before me*, she's a good wench.

SIR TO. She's a beagle, true-bred, and one that adores me: what o' that?

SIR AND. I was adored once too.

SIR TO. Let's to bed, knight. Thou hadst need send for more money.

SIR AND. If I cannot *recover* your niece, I am *a foul way out*.

SIR TO. Send for money, knight: if thou 210 hast her not i' the end, *call me out*.

SIR AND. If I do not, never trust me, take it how you will.

SIR TO. Come, come; I'll go burn some sack; 'tis too late to go to bed now: come, knight; come, knight. [Exeunt.

mysterious

*represented to
the life*

*something of
that sort*

interpretation

*See Classical
Allusions
a petty oath*

*gain, win
in sore straits*

call me horse

SCENE IV. *A Room in the Duke's Palace.**Enter DUKE, VIOLA, CURIO, and others.*

DUKE. Give me some music. Now, good
morrow, friends.

Now, good Cesario, but that piece of song,
That old and antique song we heard last night;
Methought it did relieve my passion much,
More than light airs and *recollected terms*
Of these most brisk and giddy-paced times:
Come, but one verse.

catchy words

CUR. He is not here, so please your lordship,
that should sing it.

DUKE. Who was it? 10

CUR. Feste, the jester, my lord; a fool, that
the lady Olivia's father took much delight in.
He is about the house.

DUKE. Seek him out, and play the tune the
while. [*Exit CURIO. Music.*]

Come hither, boy: if ever thou shalt love,
In the sweet pangs of it remember me;
For such as I am all true lovers are,
Unstaid and skittish in all motions else
Save in the constant *image* of the creature
That is beloved. How dost thou like this tune? 20

thought

Vio. It ²gives a very echo to the *seat*
Where love is throned.

heart

DUKE. Thou dost speak masterly.
My life upon 't, young though thou art, thine eye
Hath stayed upon some *favour* that it loves;
Hath it not, boy?

countenance

Vio. A little, by your favour.

DUKE. What kind of woman is 't?

Vio. Of your *complexion*.

*outward ap-
pearance*

DUKE. She is not worth thee then. What
years, i' faith?

Vio. About your years, my lord.

DUKE. Too old, by heaven: let still the
woman take

¹Changeable and capricious in all other emotions.

²The tune is responsive to the cravings and imaginings of the heart.

. An elder than herself: so ¹wears she to him, 30
 So sways she level in her husband's heart;
 For, boy, however we do praise ourselves,
 Our *fancies* are more *giddy* and unfirm,
 More longing, wavering, sooner lost and *worn*,
 Than women's are.

love
capricious
worn out

VIO. I think it well, my lord.

retain its
strength

DUKE. Then, let thy love be younger than thyself,
 Or thy affection cannot *hold the bent*;
 For women are as roses, whose fair flower,
 Being once displayed, doth fall that very hour.

VIO. And so they are: alas, that they are so; 40
 To die, even when they to perfection grow!

Re-enter CURIO and Clown.

DUKE. O fellow, come, the song we had last night.
 Mark it, Cesario; it is old, and plain:

The spinsters and the knitters in the sun,
 And the *free* maids that weave their thread with *bones*,
 Do use to chant it: it is *silly sooth*,
 And *dallies* with the innocence of love
 Like the *old age*.

free from care,
happy
bobbins
simple truth
lightly treats of
past ages

CLO. Are you ready, sir?

DUKE. Aye; prithee, sing.

[*Music* 50]

SONG.

CLO. Come *away*, come *away*, death,
 And in sad *cypress* let me be laid;
 Fly away, fly away, breath;
 I am slain by a fair cruel maid.
 My shroud of white, *stuck* all with yew,

= *hither*
cypress coffin

O, prepare it:

²My part of death, no one so true
 Did share it.

adorned

Not a flower, not a flower sweet,
 On my black coffin let there be strown; 60
 Not a friend, not a friend greet

¹ She adapts herself to him and swings on the same plane with him, (i.e. becomes his true comrade).

² "Though death is a part in which every one acts his share, yet of all these actors no one is so true as I,"—JOHNSON.

My poor corpse, where my bones shall be
thrown;

A thousand thousand sighs to *save*,

Lay me, O, where

Sad true lover never find my grave,

To weep there!

DUKE. There's for thy pains.

CLO. No pains, sir; I take pleasure in
singing, sir.

DUKE. I'll pay thy pleasure then.

CLO. Truly, sir, and pleasure will be *paid*, 70
one time or another.

DUKE. Give me now leave to leave thee.

CLO. Now, the melancholy god protect thee;

and the tailor make thy doublet of *changeable*

taffeta, for thy mind is a very opal! I would

have men of such constancy put to sea, that

their business might be everything, and their

intent everywhere; for that's it, that always
makes a good voyage of nothing. Farewell. [*Exit.*

DUKE. Let all the rest give place.

[*Exeunt CURIO and Attendants.*

Once more, Cesario, 80

Get thee to yond same sovereign cruelty:

Tell her, my love, more noble than the world,

Prizes not quantity of dirty lands;

The *parts* that fortune hath bestow'd upon her,

Tell her, 'I hold as giddily as fortune;

But 'tis that *miracle and queen of gems*

That nature *pranks* her in attracts my soul.

VIO. But if she cannot love you, sir?

DUKE. I cannot be so answer'd.

VIO.

Sooth, but you must

Say, that some lady, as perhaps there is,

Hath for your love as great a pang of heart

As you have for Olivia: you cannot love her;

You tell her so; must she not then be answer'd?

DUKE. There is no woman's sides

avoid

paid for

shot silk

aim

*gifts = her
fortune*

*i.e. her beauty
decks*

¹I hold (her wealth) as lightly as I do fortune.

Can *bide* the beating of so strong a passion
 As love doth give my heart ; no woman's heart
 So big, to hold so much : they lack *retention*.
 Alas, their love may be called appetite,
 No motion of the liver, but the palate
 That suffer surfeit, cloyment, and revolt ; 100
 But mine is all as hungry as the sea,
 And can digest as much. Make no compare
 Between that love a woman can bear me,
 And that I owe Olivia.

VIO. Ay, but I know—

DUKE. What dost thou know ?

VIO. Too well what love women to men may
 owe :

In faith, they are as true of heart as we.
 My father had a daughter loved a man,
 As it might be, perhaps, were I a woman,
 I should your lordship.

DUKE. And what 's her history ? 110

VIO. A *blank*, my lord. She never told her love,
 But let concealment, like a worm i' the bud,
 Feed on her *damask* cheek : she pined in thought ;
 And, with a green and yellow melancholy,
 She sat like Patience on a monument,
 Smiling at grief. Was not this love indeed ?
 We men may say more, swear more ; but, indeed,
 Our shows are more than will, for still we prove
 Much in our vows, but little in our love.

DUKE. But died thy sister of her love, my boy ? 120

VIO. I am all the daughters of my father's
 house,

And all the brothers too ; and yet I know not.
 Sir, shall I to this lady ?

DUKE. Ay, that's the *theme*.

To her in haste : give her this jewel ; say,
 My love can give no place, bide no *denay*. [*Exeunt*.]

*endure, sup-
 port, sustain
 the power to
 retain im-
 pressions*

a blank page

*mingled red
 and white*

subject

denial

¹ The love of women is to my love as a desire to tickle the palate (or, temporarily gratify the taste—*appetite*) is to the hunger and infinite capacity of the sea.

² We are not willing to act up to our protestations, always we are prodigal of vows, misers in love.

SCENE V. OLIVIA'S Garden.

Enter Sir TOBY, Sir ANDREW, and FABIAN.

SIR TO. Come thy ways, Signior Fabian.

- FAB. Nay, I'll come: if I lose a scruple of this sport, let me be boiled to death with melancholy.

- SIR TO. Wouldst thou not be glad to have the niggardly, rascally *sheep-biter* come by some notable shame?

- FAB. I would exult, man: you know, he brought me out o' favour with my lady about a bear-baiting here. 10

- SIR TO. To anger him, we'll have the bear again; and we will fool him black and blue; shall we not, Sir Andrew?

- SIR AND. An we do not, it is pity of our lives.
- SIR TO. Here comes the little villain.

Enter MARIA.

- How now, my *metel* of India?
- MAR. Get ye all three into the box tree: Malvolio's coming down this walk: he has been yonder i' the sun practising behaviour to his own shadow this half-hour. Observe him, for the love of mockery; for, I know, this letter will make a contemplative idiot of him. Close, in the name of jesting! [*The men hide themselves.*] 20 Lie thou there [*throws down a letter*]; for here comes the trout that must be caught with tickling. [*Exit.*]

Enter MALVOLIO.

- MAL. 'T is but *fortune*; all is *fortune*. Maria once told me she did affect me: and I have heard herself come thus near, that, should she fancy, it should be one of *my complexion*. 30 Besides, she uses me with a more exalted respect than any one else *that follows her*. What should I think on 't?—
- SIR TO. Here's an overweening rogue!

*surly fellow
marked*

jewel

chance

like me

of her servants

• FAB. O, peace! Contemplation makes a rare turkey-cock of him; how he *jets* under his advanced plumes!

• SIR AND. 'Slight, I could so beat the rogue!

SIR TO. Peace, I say.

MAL. To be Count Malvolio!

SIR TO. Ah, rogue!

SIR AND. Pistol him, pistol him.

SIR TO. Peace, peace!

• MAL. There is example for 't; the lady of the Strachy married the yeoman of the wardrobe.

• SIR AND. Fie on him, Jezebel!

FAB. O, peace! now he's deeply in; look how imagination *blows him*.

• MAL. Having been three months married to her, sitting in my state,—

• SIR TO. O, for a stone-bow, to hit him in the eye!

MAL. Calling my officers about me, in my branched velvet gown; having come from a *day-bed*, where I have left Olivia sleeping,—

SIR TO. Fire and brimstone!

FAB. O peace, peace!

MAL. And then¹ to have the humour of state; and after a *demure travel of regard*, telling them I know my place, as I would they should do theirs, to ask for my kinsman Toby.

SIR TO. Bolts and shackles!

FAB. O, peace, peace, peace! now, now.

• MAL. Seven of my people, with an obedient start, make out for him. I frown the while; and, perchance, wind up my watch, or play with my—some rich jewel. Toby approaches; courtesies there to me.

SIR TO. Shall this fellow live?

• FAB. Though our silence be drawn from us with cars, yet peace!

• MAL. I extend my hand to him thus, *quenching* my familiar smile with an austere regard of control.

*struts
swelling*

40

puffs him out

50

*flowered
couch or sofa*

*gravely looking
round*

suppressing

¹ To show the caprice of one in high position.

SIR TO. And does not Toby *take* you a blow o' the lips then?

MAL. Saying, "Cousin Toby, my fortunes having cast me on your niece, give me this prerogative of speech."

SIR TO. What, what?

MAL. "You must amend your drunkenness."

SIR TO. Out, scab!

FAB. Nay, patience, or we break the sinews of our plot.

MAL. "Besides, you waste the treasure of your time with a foolish knight,"

SIR AND. That's me, I warrant you.

MAL. "One Sir Andrew."

SIR AND. I knew 'twas I; for many do call me fool.

MAL. [*Seeing the letter.*] *What employment have we here?*

FAB. Now is the woodcock near the *gin*.

SIR TO. O, peace! and the spirit of humours intimate reading aloud to him!

MAL. [*Taking up the letter.*] By my life, this is my lady's hand! these be her very C's, her U's, and her T's; and thus makes she her great P's.

It is, in contempt of question, her hand.

SIR AND. Her C's, her U's, and her T's: why that?

MAL. [*Reads.*] To the unknown beloved, this, and my good wishes: her very phrases!

By your leave, wax. Soft! and the *impressure* her *Lucrece*, with which she *uses* to seal: 'tis my lady. To whom should this be?

FAB. This wins him, liver and all.

MAL. [*Reads.*] *Love* knows, I love;

But who?

Lips, do not move:

No man must know.

"No man must know." What follows? the *numbers* altered! "No man must know:" if this should be thee, Malvolio?

SIR TO. Marry, hang thee, *brock*!

strike

80

90

= *What's* o
do here?

snare

seal, stamp

See *Classical*

Allusions

is accustomed

See *Classical*

Allusions

110

versification

badger

MAL. [*Reads.*] I may command, where I adore;
But silence, like a Lucrece knife,
With bloodless stroke my heart doth gore:
M, O, A, I, doth sway my life.

FAB. A *fustian* riddle.

120 *nonsensical*

SIR To. Excellent wench, say I.

MAL. M, O, A, I, doth sway my life.

Nay, but first, let me see, let me see.

FAB. What a dish of poison has she dressed him!

SIR To. And with what wing the *staniel* checks at it!

kestrel

MAL. "I may command, where I adore." Why, she may command me: I serve her; she is my lady. Why, this is evident to any *formal* capacity. There is *no obstruction* in this: and the end, what should that alphabetical position portend? if I could make that resemble something in me. Softly! M, O, A, I.

130 *ordinary intelligence no difficulty*

SIR To. O! ay! make up that. He is now at a cold scent.

FAB. ¹Sowter will cry upon 't, for all this, though it be as rank as a fox.

MAL. M,—Malvolio: M,—why, that begins my name.

140

FAB. Did not I say, he would work it out? the cur is excellent at faults.

MAL. M,—but then there is *no consonancy* in the sequel; that suffers under probation; A should follow, but O does.

agreement

FAB. And O shall end, I hope.

SIR To. Ay, or I'll cudgel him, and make him cry O!

MAL. And then I comes behind.

FAB. Ay, an you had an eye behind you, ²you might see more detraction at your heels than fortunes before you.

¹ The hound (Sowter) will yelp loud enough when he finds the scent, though in reality it is as plain as can be.

² You would find more mockery behind you (in the box-wood tree) than prospect of a fortune before you.

MAL. M, O, A, I: this *simulation* is not as the former: and yet, to *crush this* a little, it would bow to me, for every one of these letters are in my name. Soft! here follows prose. [Reads.]
 "If this fall into thy hand, revolve. In my stars I am above thee; but be not afraid of greatness: some are born great, some achieve greatness, and some have greatness thrust upon them. Thy 160
 • Fates open their hands; let thy blood and spirit embrace them: and, to inure thyself to what thou art like to be, cast thy *humble slough*, and appear fresh. Be *opposite* with a kinsman, surly with servants; let thy tongue *tang arguments* of state; put thyself into the trick of singularity: she thus advises thee, that sighs for thee. Remember who commended thy yellow stockings, and wished to see thee ever cross-gartered: I say, remember. Go to, thou art made, if thou 170
 desirest to be so: if not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers. Farewell. She that would *alter services with thee*,

"THE FORTUNATE-UNHAPPY."

• Daylight and *champain* discovers not more: this is open. I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be *point-devise* the very man. ¹I do not now fool myself, to let imagination 180
 jade me, for every reason excites to this, that my lady loves me. She did commend my yellow stockings of late; she did praise my leg being cross-gartered; and in this she manifests herself to my love, and, with a kind of injunction, drives me to these habits of her liking. I thank my stars, I am happy. I will be *strange, stout*, in yellow stockings, and cross-gartered, even with the swiftness of putting on. Jove and my stars be praised! Here is yet a postscript. [Reads.] 190

disguise
if it be pressed

See Classical Allusions
cloak of humility
hostile, contradictory
ring with topics

become thy servant

open country

exactly

cold
proud

¹ I am not indulging myself in foolish fancies or allowing myself to be the sport of my imagination. To *jade* = to make appear like a jade, contemptible or ridiculous.

"Thou canst not choose but know who I am. If thou *entertainest* my love, let it appear in thy smiling: thy smiles become thee well; therefore in my presence still smile, dear my sweet, I prithee." Jove, I thank thee. I will smile; I will do everything that thou wilt have me. [*Exit.*]

acceptest

FAB. I will not give my part of this sport for a pension of thousands to be paid from the Sophy.

SIR TO. I could marry this wench for this 200 device.

SIR AND. So could I too.

SIR TO. And ask no other dowry with her, but such another jest.

SIR AND. Nor I neither.

FAB. Here comes my noble gull-catcher.

Re-enter MARIA.

SIR TO. Wilt thou set thy foot o' my neck?

SIR AND. Or o' mine either?

SIR TO. Shall I *play* my freedom at tray-trip, and become thy bond-slave? 210

stake

SIR AND. I' faith, or I either?

SIR TO. Why, thou hast put him in such a dream, that when the image of it leaves him he must run mad.

MAR. Nay, but say true; does it work upon him?

SIR TO. Like *aqua-vita* with a midwife.

brandy

MAR. If you will, then, see the fruits of the sport, mark his first approach before my lady: he will come to her in yellow stockings, and 'tis 220 a colour she abhors; and cross-gartered, a fashion she detests; and he will smile upon her, which will now be so unsuitable to her disposition, being addicted to a melancholy as she is, that it cannot but turn him into a notable contempt. If you will see it, follow me.

SIR TO. To the gates of *Tartar*, thou most excellent devil of wit!

See Classical Allusions

SIR AND. I'll make one too. [*Exeunt.*]

ACT III.

SCENE I. OLIVIA's Garden.

Enter VIOLA, and Clown with a tabor.

- VIO. Save thee, friend, and thy music I dost
• thou live by thy tabor?

drum

CLO. No, sir, I live by the church.

VIO. Art thou a churchman?

CLO. No such *matter*, sir: I do live by the church, for I do live at my house, and my house doth stand by the church.

thing

VIO. So thou mayst say, the king lies by a beggar, if a beggar dwell near him; or, the church stands by thy tabor, if thy tabor stand by 10 the church.

- CLO. You have said, sir. To see this age!
• A sentence is but a *cheveril* glove to a good wit:
how quickly the wrong side may be turned out-
ward!

hid

- VIO. Nay, that's certain: they that *dally*
• *nicely* with words may quickly make them
wanton.

play subtilly

CLO. I would, therefore, my sister had had
no name, sir.

20

VIO. Why, man?

- CLO. Why, sir, her name's a word; and to
dally with that word might make my sister
wanton. But indeed words are very rascals
• since bonds disgraced them.

VIO. Thy reason, man?

CLO. Troth, sir, I can yield you none with-
out words; and words are grown so false, I am
loath to prove reason with them.

VIO. I warrant thou art a merry fellow and 30
carest for nothing.

CLO. Not so, sir, I do care for something;
but in my conscience, sir, I do not care for you:

. if that be to care for nothing, sir, I would it would make you invisible.

Vio. Art not thou the Lady Olivia's fool?

CLO. No, indeed, sir; the Lady Olivia has no folly: she will keep no fool, sir, till she be married; and fools are as like husbands as *pilchards* are to herrings; the husband's the 40 bigger: I am, indeed, not her fool, but her corrupter of words.

Vio. I saw thee *late* at the Count Orsino's.

CLO. Foolery, sir, does walk about the orb like the sun, it shines everywhere. I would be sorry, sir, but the fool should be as oft with your master as with my mistress; I think I saw your wisdom there.

Vio. Nay, an thou *pass upon* me, I'll no more with thee. Hold, there's expenses for 50 thee.

[Gives a piece of money.]

small herrings

lately

use thy wit against

consignment

CLO. Now Jove, in his next commodity of hair, send thee a beard!

Vio. By my troth, I'll tell thee, I am almost sick for one; [*Aside*] though I would not have it grow on my chin. Is thy lady within?

CLO. Would not a pair of these have bred 60 sir?

Vio. Yes, being kept together, and put to use.

CLO. I would play Lord Pandarus of 60 Phrygia, sir, to bring a Cressida to this Troilus.

Vio. I understand you, sir [*gives another piece of money*], 'tis well begged.

CLO. The matter, I hope, is not great, sir, begging but a beggar: Cressida was a beggar. My lady is within, sir. I will construe to them whence you come: who you are, and what you would, are out of my welkin, I might say, element, but the word is over-worn. [*Exit*].

Vio. This fellow 's wise enough to play the fool;

out to interest

70

And to do that well craves a kind of wit:
He must observe their mood on whom he jests,
The quality of persons, and the time,

- And, like the *haggard*, *check at every feather*
That comes before his eye. This is a practice
As full of labour as a wise man's art :
1 For folly that he wisely shows is fit ;
But wise men folly-fall'n, quite taint their wit. ✓

*untrained hawk
fly after every
bird*

Enter SIR TOBY and SIR ANDREW.

- SIR To. Save you, gentleman.
VIO. And you, sir. 80
SIR AND. *Dieu vous garde, monsieur.*
VIO. *Et vous aussi ; votre serviteur.*
SIR AND. I hope, sir, you are ; and I am
yours.
SIR To. Will you *encounter* the house ? my
niece is desirous you should enter, if your *trade*
be to her. *go towards
business*
VIO. I am bound to your niece, sir ; I mean,
she is the *list* of my voyage. *limit*
SIR To. *Taste* your legs, sir ; put them to 90
motion. *try*
VIO. My legs do better understand me, sir,
than I understand what you mean by bidding
me taste my legs.
SIR To. I mean, to go, sir, to enter.
VIO. I will answer you with gait and entrance :
But we are *prevented*. *obstructed* *forestalled, an-
ticipated*

Enter OLIVIA and MARIA.

- 162 *Viole* Most excellent accomplished lady, the heavens
rain odours on you! *ready*
SIR AND. That youth 's a rare courtier. 100 *ready*
'Rain odours' ; well.
VIO. My matter hath no voice, lady, but to
your own most *pregnant* and *vouchsafed* ear. *ready
condescending*
SIR AND. 'Odours,' 'pregnant,' and 'vouch-
safed' : I'll get 'em all three all ready.

1 The folly of the fool, if wisely adapted to persons and times, is *fit* (or appropriate), but when wise men fall into folly they thereby lose their character for wisdom.

OLI. Let the garden door be shut, and leave me to my hearing. [*Exeunt Sir TOBY, Sir ANDREW, and MARIA.*] Give me your hand, sir.

VIO. My duty, madam, and most humble service. 110

OLI. What is your name?

VIO. Cesario is your servant's name, fair princess.

OLI. My servant, sir? 'Twas never merry world,

Since *lowly feigning* was call'd compliment. You're servant to the Count Orsino, youth.

mock humility

VIO. And he is yours, and his must needs be yours :

Your servant's servant is your servant, madam.

OLI. For him, I think not on him : for his thoughts,

Would they were blanks, rather than fill'd with me! 120

VIO. Madam, I come to whet your gentle thoughts

On his behalf.

OLI. O, by your leave, I pray you, I bade you never speak again of him :

But, *would you* undertake another suit,

if you would

I had rather hear you to solicit that

Than music from the spheres.

VIO. Dear lady,—

OLI. Give me leave, beseech you. I did send After the last enchantment you did here,

A ring *in chase of you* : so did I abuse

*after your
deceit*

Myself, my servant, and, I fear me, you. 130

¹Under your hard construction must I sit,

To force that on you, in a shameful cunning,

Which you knew none of yours : what might you think?

Have you not set mine honour at the stake,

And baited it with all the unmuzzled thoughts

¹ By deceitfully forcing the ring upon you I have conducted myself in a manner liable to harsh interpretation.

That tyrannous heart can think? To one of
your *receiving*

Enough is shown; a *cypress*, not a bosom,
Hideth my heart. So, let me hear you speak.

Vio. I pity you.

OLI. That's a *degree* to love,

Vio. No, not a *grise*; for 'tis a vulgar proof, 140
That very oft we pity enemies.

OLI. Why, then, methinks, 'tis time to smile
again.

O world, how apt the poor are to be proud!
If one should be a prey, how much the better
To fall before the lion than the wolf! [*Clock strikes.*
The clock upbraids me with the waste of time.
Be not afraid, good youth, I will not have you;
And yet, when wit and youth is come to harvest,
Your wife is like to reap a *proper* man:
There lies your way, due west.

Vio. Then westward-ho! 150

Grace, and good disposition attend your ladyship!
You'll nothing, madam, to my lord by me?

OLI. Stay:

I prithee, tell me what thou think'st of me.

Vio. That you do think you are not what you
are.

OLI. If I think so, I think the same of you.

Vio. Then think you right: I am not what
I am.

OLI. I would you were as I would have you be!

Vio. Would it be better, madam, than I am,
I wish it might; for now I am your fool. 160

OLI. O, what a deal of scorn looks beautiful
In the contempt and anger of his lip!

A murderous guilt shows not itself more soon

Than love that would seem hid: love's night is
noon.

Cesario, by the roses of the spring,
By maidhood, honour, truth, and every thing,
I love thee so, that, *maugre* all thy pride,
Nor wit nor reason can my passion hide.

quickness of
perception
a covering of
crape

step towards
step

handsome

notwithstand-
ing

- 1 Do not extort thy reasons from this clause,
For that I woo, thou *therefore* hast no cause; 170
But rather, reason thus with reason fetter,
Love sought is good, but given unsought is better.

because

- Vio. By innocence I swear, and by my youth,
I have one heart, one bosom, and one truth,
And that no woman has; *nor never none*
Shall mistress be of it, save I alone.
And so adieu, good madam: never more
Will I my master's tears to you *deplore*.

complain of

OLI. Yet come again; for thou perhaps
mayst move

That heart which now abhors, to like his love. 180

[*Exeunt*.]

SCENE II. A Room in OLIVIA'S House.

Enter Sir TOBY, Sir ANDREW and FABIAN.

SIR AND. No, faith, I'll not stay a jot longer.

- SIR To. Thy reason, dear *venom*; give thy
reason.

FAB. You must needs yield your reason, Sir
Andrew.

SIR AND. Marry, I saw your niece do more
favours to the count's serving man than ever
she bestowed upon me; I saw 't i' the orchard.

SIR To. Did she see thee the while, old boy?
tell me that. 10

SIR AND. As plain as I see you now.

FAB. This was a great *argument* of love in
her toward you.

evidence, proof

- SIR AND. 'Slight! will you make an ass o' me?

FAB. I will prove it *legitimate*, sir, upon the
oaths of judgment and reason.

logical

- SIR To. And they have been *grand-jurymen*
since before Noah was a sailor.

¹Do not argue that my voluntary declaration of love for you is no reason why you should love me, but rather stifle your reason with this reasoning, viz. that Love sought, etc.

FAB. She did show favour to the youth, in
 your sight only to exasperate you, to awake 20
 your dormouse valour, to put fire in your heart,
 and brimstone in your liver. You should then
 have accosted her, and with some excellent jests,
 fire-new from the mint, you should have banged
 the youth into dumbness. This was looked for
 at your hand, and this was balked: the double
 guilt of this opportunity you let time wash off,
 and you are now sailed into the north of my
 lady's opinion; where you will hang like an
 icicle on a Dutchman's beard, unless you do 30
 redeem it by some laudable attempt either of
 valour or *policy*.

SIR AND. An't be any way, it must be with
 valour; for policy I hate: I had as lief be a
 Brownist as a *politician*.

SIR TO. Why, then, build me thy fortunes
 upon the basis of valour. Challenge me the
 count's youth to fight with him; hurt him in
 eleven places: my niece shall take note of it;
 and assure thyself, there is no love-broker in the 40
 world can more prevail in man's commendation
 with woman than report of valour.

FAB. There is no way but this, Sir Andrew.

SIR AND. Will either of you bear me a
 challenge to him?

SIR TO. Go, write it in a martial hand; be
 curst and brief; it is no matter how witty, so it
 be eloquent and full of *invention*: taunt him with
 the license of ink: if thou thou'st him some
 thrice, it shall not be amiss; and as many lies 50
 as will lie in thy sheet of paper, although the
 sheet were big enough for the bed of Ware in
 England, set 'em down: go, about it. Let
 there be gall enough in thy ink; though thou
 write with a *goose-pen*, no matter: about it.

SIR AND. Where shall I find you?

SIR TO. We'll call thee at the *cubiculo*. Go.

[Exit SIR ANDREW.]

neglected

strategy

schemer

*biting
falsehood*

quill-pen

apartment

FAB. This is a dear *manakin* to you, Sir Toby.

SIR TO. I have been dear to him, lad, some two thousand strong, or so.

60

FAB. We shall have a rare letter from him: but you'll not deliver't?

SIR TO. Never trust me then; and by all means stir on the youth to an answer. I think oxen and *wainropes* cannot *hale* them together. For Andrew, if he were opened and you find so much blood in his liver as will clog the foot of a flea I'll eat the rest of the anatomy.

*cart ropes
drag*

FAB. And his *opposite*, the youth, bears in his visage no great presage of cruelty.

70

opponent

Enter MARIA.

SIR TO. Look, where the youngest wren of nine comes.

MAR. If you desire *the spleen*, and will laugh yourselves into stitches, follow me. Yond gull Malvolio is turned heathen, a very *renegado*; for there is no Christian, that means to be saved by believing rightly, can ever believe such *impossible passages of grossness*. He's in yellow stockings.

a fit

apostate

*absurd acts of
stupidity*

SIR TO. And cross-gartered?

MAR. Most villainously; like a *pedant* that keeps a school i' the church. I have dogged him like his murderer. He does obey every point of the letter that I dropped to betray him: he does smile his face into more lines than is in the new map, with the augmentation of the Indies. You have not seen such a thing as 'tis; I can hardly forbear hurling things at him. I know, my lady will strike him: if she do, he'll smile, and take 't for a great favour.

schoolmaster

SIR TO. Come, bring us, bring us where he is.

[*Exeunt.*]

addition

SCENE III. *A Street.*

Enter SEBASTIAN and ANTONIO.

SEB. I would not, by my will, have troubled you ;
But, since you make your pleasure of your pains,
I will no further chide you.

ANT. I could not stay behind you ; my desire,
More sharp than filed steel, did spur me forth ;
And not all love to see you,—though so much
As might have drawn one to a longer voyage,—
But *jealousy* what might befall your travel,
Being *skillless* in these parts ; which to a stranger,
Unguided, and unfriended, often prove
Rough and unhospitable : my willing love,
The rather by these arguments of fear,
Set forth in your pursuit.

doubt as to
without know-
ledge of

SEB. My kind Antonio,
I can no other answer make, but thanks,
And thanks, and ever thanks ; for 'oft good turns
Are shuffled off with such uncurrent pay :
But, were my worth, as in my conscience, firm,
You should find better dealing. What 's to do ?
Shall we go see the *reliquies* of this town ?

sights

ANT. To-morrow, sir : best first go see your
lodging.

20

SEB. I am not weary, and 'tis long to night
I pray you, let us satisfy our eyes
With the memorials and the things of fame
That do *renown* this city.

render famous

ANT. Would, you 'ld pardon me :
I do not without danger walk these streets.
Once, in a sea-fight, 'gainst the count his galleys
I did some service ; of such note, indeed,
That, were I ta'en here, it would scarce be
answer'd.

SEB. Belike, you slew great number of his
people.

¹ Kind services are often put off with mere thanks, coin which is not negotiable, but if my fortune (worth) were as sound as is my consciousness of obligation, etc.

ANT. The offence is not of such a bloody nature,

30

Albeit the quality of the time and quarrel
Might well have given us bloody argument.
It might have since been *answer'd* in repaying
What we took from them ; which, for traffic's sake,
Most of our city did : only myself stood out ;
For which, if I be *lapsed* in this place,
I shall pay dear.

astonish'd *for* *by*

surprised

SEB. Do not then walk too open.

ANT. It doth not fit me. Hold, sir, here's
my purse.

In the south suburbs, at the Elephant,
Is best to lodge : I will bespeak our diet,
Whiles you beguile the time and feed your
knowledge

40

With viewing of the town : there shall you
have me.

SEB. Why I your purse ?

ANT. Haply your eye shall light upon some *toy*
You have desire to purchase ; and your store,
I think, is not for *idle markets*, sir.

trifle

useless *one*
chance

SEB. I'll be your purse-bearer, and leave you
for an hour.

ANT. To the Elephant.

SEB. I do remember.

[*Exeunt.*]

SCENE IV. OLIVIA's Garden.

Enter OLIVIA and MARIA.

OLI. I have sent after him : he says, he'll come ;
How shall I feast him ? what bestow of him ?
For youth is bought more oft than begged or
borrow'd.

I speak too loud.

Where is Malvolio ? he is sad and civil,
And suits well for a servant with my fortunes :
Where is Malvolio ?

MAR. He's coming, madam ; but in very
strange manner. He is sure possessed, madam.

OLI. Why, what's the matter? does he rave? 10

MAR. No, madam, he does nothing but smile: your ladyship were best to have some guard about you, if he come; for sure the man is tainted in his wits.

OLI. Go call him hither. I'm as mad as he, If sad and merry madness equal be.

touched

Re-enter MARIA with MALVOLIO.

How now, Malvolio!

MAL. Sweet lady, ho, ho.

OLI. Smil'st thou?

I sent for thee upon a *sad occasion*.

20

serious matter
grave, melan-
choly

MAL. Sad, lady! I could be *sad*: this does make some obstruction in the blood, this cross-gartering; but what of that? if it please the eye of one, it is with me as the very true sonnet is, "Please one, and please all."

OLI. Why, how dost thou, man? what is the matter with thee?

MAL. Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed: I think we do know the sweet *Roman hand*.

30

Latin letters

OLI. Wilt thou go to bed, Malvolio?

MAL. To bed, sweetheart!

OLI. God comfort thee! Why dost thou smile so, and kiss thy hand so oft?

MAR. How do you, Malvolio?

MAL. At your request. Yes; nightingales answer daws.

MAR. Why appear you with this ridiculous boldness before my lady?

40

audacity

MAL. "Be not afraid of greatness:" 'twas well writ.

OLI. What meanest thou by that, Malvolio?

MAL. "Some are born great,"—

OLI. Ha!

MAL. "Some achieve greatness,"—

OLI. What sayest thou?

MAL. "And some have greatness thrust upon them."

OLI. Heaven restore thee ! 50

MAL. "Remember who commended thy yellow stockings ?"

OLI. Thy yellow stockings ?

MAL. "And wished to see thee cross-gartered."

OLI. Cross-gartered !

MAL. "Go to, thou art made, if thou desirest to be so :"—

OLI. Am I made ?

MAL. "If not, let me see thee a servant still."

OLI. Why, this is very midsummer madness. 60

Enter Servant.

SERV. Madam, the young gentleman of the Count Orsino's is returned. I could hardly entreat him back: he attends your ladyship's pleasure.

OLI. I'll come to him. [*Exit Servant.*] Good Maria, let this fellow be looked to. Where's my cousin Toby ? Let some of my people have a special care of him: I would not have him mis-

come to harm

carry for the half of my dowry.

[*Exeunt OLIVIA and MARIA.*]

MAL. Oh, ho ! do you come near me now ? 70
no worse man than Sir Toby to look to me.

This concurs directly with the letter: she sends him on purpose, that I may appear *stubborn* to him; for she incites me to that in the letter.

rough, off-hand

"Cast thy humble slough," says she; "be opposite with a kinsman, surly with servants; let thy tongue tang with arguments of state, put thyself into the trick of singularity;" and

consequently sets down the manner how; as, a sad face, a reverend carriage, a slow tongue, in 80

the habit of some sir of note, and so forth. I have limed her; but it is Jove's doing, and Jove make me thankful! And when she went away now, "Let this fellow be looked to": fellow! not Malvolio, not after my degree, but fellow.

thereafter

*unpleasant
dignified
man*

Why, every thing *adheres together*, that no dram of a scruple, no scruple of a scruple, no obstacle, ¹no incredulous or unsafe circumstance—What can be said? Nothing that can be, can come between me and the full prospect of my hopes. 90 Well, Jove, not I, is the doer of this, and he is to be thanked.

Re-enter MARIA, with Sir TOBY and FABIAN.

SIR TO. Which way is he, in the name of sanctity? If all the devils of hell be drawn in little, and Legion himself possessed him, yet I'll speak to him.

FAB. Here he is, here he is. How is't with you, sir? how is 't with you, man?

MAL. Go off; I discard you: let me enjoy my private; go off. *devil* 100

MAR. Lo, how hollow the fiend speaks within him! did not I tell you? Sir Toby, my lady prays you to have a care of him.

MAL. Ah, ha! does she so?

SIR TO. Go to, go to: peace! peace! we must deal gently with him; let me alone. How do you, Malvolio? how is 't with you? What, man! defy the devil: consider, he's an enemy to mankind.

MAL. Do you know what you say? 110

MAR. *La* you, an you speak ill of the devil, how he takes it at heart? Pray God, he be not bewitched! Marry, my lady would not lose him for more than I'll say.

MAL. How now, mistress.

MAR. O Lord!

SIR TO. Prithee, hold thy peace: this is not the way. Do you not see you *move* him? let me alone with him.

FAB. No way but gentleness; gently, 120 gently: the fiend is rough, and will not be roughly used.

is in accordance

Look

excite, irritate

¹No circumstance that admit of uncertainty or danger. *Incredulous*—not easily to be believed.

SIR TO. Why, how now, my *bawcock*! how lost thou, chuck?

MAL. Sir!

SIR TO. Ay, Biddy, come with me. What, man! 't is not for gravity to play at cherry-pit with Satan: hang him, foul collier!

MAR. Get him to say his prayers, good Sir Toby, get him to pray. 130

MAL. My prayers, minx!

MAR. No, I warrant you, he will not hear of godliness.

MAL. Go, hang yourselves all! you are idle shallow things: I am not of your *element*: you shall know more hereafter. [Exit.

SIR TO. Is't possible?

FAB. If this were played upon a stage now, I could condemn it as an improbable fiction.

SIR TO. His very genius hath taken the 140 infection of the device, man.

MAR. Nay, pursue him now, lest the device take air, and taint.

FAB. Why, we shall make him mad, indeed.

MAR. The house will be the quieter.

SIR TO. Come, we'll have him in a dark room and bound. My niece is already in the belief that he's mad: we may *carry* it thus, for our pleasure and his penance, till our very pastime, tired out of breath, prompt us to have mercy 150 on him; at which time we will bring the device to the bar, and crown thee for a finder of madmen. But see, but see.

Enter Sir ANDREW AGUECHEEK.

FAB. More matter for a May morning.

SIR AND. Here 's the challenge; read it: I warrant there's vinegar and pepper in 't.

FAB. Is't so saucy. *Lead*

SIR AND. Ay, is't, I warrant him: do but read.

SIR TO. Give me. [Reads.] "Youth, whatsoever thou art, thou art but a scurvy fellow." 160

Are, fellow

ephase

come to light and be sight

manage

biting, pungent

¹ Acknowledge or disclose our part in the practical joke, as in public court.

mean low

FAB. Good, and valiant.

- SIR TO. [*Reads.*] "Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for 't."

FAB. A good note, that keeps you from the blow of the law.

SIR TO. [*Reads.*] "Thou comest to the Lady Olivia; and in my sight she uses thee kindly: but thou liest in thy throat; that is not the matter I challenge thee for." 170

FAB. Very brief, and to exceeding good sense—less.

SIR TO. [*Reads.*] "I will waylay thee going home; where, if it be thy chance to kill me,"—

FAB. Good.

SIR TO. [*Reads.*] "Thou killest me like a rogue and a villain."

• FAB. Still you keep o' the windy side of the law: good.

SIR TO. [*Reads.*] "Fare thee well; and God 180 have mercy upon one of our souls! ¹He may have mercy upon mine, but my hope is better; and so look to thyself. Thy friend, as thou usest him, and thy sworn enemy,

Heal "ANDREW AGUECHEEK."
If this letter move him not, his legs cannot: I'll give 't him.

MAR. You may have very fit *occasion* for 't: he is now in some commerce with my lady, and will by and by depart.

- SIR TO. Go, Sir Andrew; *scout me for him* at the corner of the orchard, like a bum-bailly. So soon as ever thou seest him, draw; and, as thou drawest, swear horrible; for it comes to pass oft, that a terrible oath, with a swaggering accent, sharply twanged off, ²gives manhood more approbation than ever proof itself would have earned him. Away! *evidence*

SIR AND. Nay, let me alone for swearing.

[*Exit.*]

¹i.e. I may be the one to be killed.

²Furnishes more evidence of courage than the actual trial of it ever would

don't want to swear.

SIR TO. Now will not I deliver his letter : 200
 for the behaviour of the young gentleman gives
 him out to be of good *capacity* and breeding : his
 employment between his lord and my niece con-
 firms no less : therefore this letter, being so
 excellently ignorant, will breed no terror in the
 youth : he will find it comes from a *clod pole*.
 But, sir, I will deliver his challenge by word of
 mouth ; set upon Aguecheek a notable report of
 valour ; and drive the gentleman—as, I know,
 his youth will aptly receive it—into a most 210
 hideous opinion of his rage, skill, fury, and
 impetuosity. This will so fright them both, that
 they will kill one another by the look, like
 cockatrices.

intelligence

block-head

FAB. Here he comes with your niece : give
 them way, till he take leave, and presently after
 him.

SIR TO. I will meditate the while upon some
 horrid message for a challenge.

[*Exeunt* SIR TOBY, FABIAN and MARIA.

Re-enter OLIVIA, with VIOLA.

OLI. I have said too much unto a heart of
 stone, 220

¹And laid mine honour too unchary on 't ;
 There's something in me that reproves my fault,
 But such a headstrong potent fault it is
 That it but mocks reproof.

• VIO. With the same 'haviour that your
 passion bears
 Goes on my master's grief.

• OLI. Here, wear this jewel for me, 'tis my
 picture.

Refuse it not ; it hath no tongue to vex you ;
 And, I beseech you, come again to-morrow.

²What shall you ask of me that I'll deny, 230

¹ Have too deeply involved my honour in it, *i.e.* in what I have said.
Unchary = liberally, *laid on* = staked on.

² What can you ask of me that honour may give except itself, *i.e.* I will
 give you anything you ask except my honour.

That honour, saved, may upon asking give.

Vio. Nothing but this; your true love for my master.

OLI. How *with* mine honour may I give him that

Which I have given to you?

Vio. I will acquit you.

OLI. Well, come again to-morrow: fare thee well:

A fiend like thee might bear my soul to hell.

[Exit.

Re-enter Sir TOBY BELCH and FABIAN.

SIR To. Gentleman, God save thee!

Vio. And you, sir.

SIR To. That defence thou hast, betake thee to 't: of what nature the wrongs are thou hast 240 done him, I know not; but thy interceptor, full of *despite*, bloody as the hunter, attends thee at the orchard end: *dismount thy tack*, be yare in thy preparation; for thy assailant is quick, skilful, and deadly.

Vio. You mistake, sir; I am sure, no man hath any quarrel to me: my remembrance is very free and clear from any *image* of offence done to any man.

SIR To. You'll find it otherwise, I assure 250 you: therefore, if you hold your life at any price, betake you to your guard; for your *opposite* hath in him what youth, strength, skill, and wrath can furnish man *withal*.

Vio. I pray you, sir, what is he?

SIR To. He is knight, dubbed with *unhatched* rapier, and on carpet consideration; but he is a devil in private brawl; souls and bodies hath he divorced three; and his incensement at this moment is so implacable, that satisfaction can 260 be none but by pangs of death and sepulchre: *Hob, nob*, is his word: give 't or take 't.

Vio. I will return again into the house, and desire some *conduct* of the lady. I am no

retaining

spite, malice
bloodthirsty
draw thy sword
quick

shadow

opponent
with

unhatched, no
used

Hit or miss

escort

fighter. I have heard of some kind of men, that put quarrels purposely on others, to *taste* their valour: *belike*, this is a man of that *quirk*.

SIR TO. Sir, no; his indignation derives itself out of a very *competent* injury: therefore, get you on, and give him his desire. Back you shall not 270 to the house, unless you undertake that with me which with as much safety you might answer him: therefore, on, or strip your sword stark naked; for meddle you must, that's certain, or forswear to wear iron about you.

VIO. This is as *uncivil* as strange. I beseech you, do me this courteous office, as to know of the knight what my offence to him is: it is something of my negligence, nothing of my purpose.

SIR TO. I will do so. Signior Fabian, stay 280 you by this gentleman till my return. [Exit.

VIO. Pray you, sir, do you know of this matter?

FAB. I know the knight is incensed against you, even to a mortal arbitrement; but nothing of the circumstance more.

VIO. I beseech you, what manner of man is he?

FAB. Nothing of that wonderful promise, to read him by his form, as you are like to find 290 him in the proof of his valour. He is, indeed, sir, the most skilful, bloody, and fatal opposite that you could possibly have found in any part of Illyria. Will you walk towards him? I will make your peace with him, if I can.

VIO. I shall be much bound to you for 't: I am one that had rather go with sir priest, than sir knight: I care not who knows so much of my *mettle*. [Exeunt.

Re-enter Sir TOBY, with Sir ANDREW.

SIR TO. Why, man, he's a very devil; I have 300 not seen such a *virago*. I had a *pass* with him, rapier, scabbard, and all, and he *gives me the*

*test
probably
humour
sufficient*

ill-mannered

courage, spirit

*virago
hunt*

¹ Drives his thrust home with such deadly effect.

- *stuck in with such a mortal motion*, that it is inevitable; and on the answer, he pays you as surely as your feet hit the ground they step on: they say, he has been fencer to the Sophy.

SIR AND. Pox on 't, I'll not meddle with him.

SIR TO. Ay, but he will not now be pacified: Fabian can scarce hold him yonder.

SIR AND. Plague on 't; an I thought he had 310 been valiant and so cunning in fence, I'd have seen him damned ere I'd have challenged him. Let him let the matter slip, and I'll give him my horse, grey Capilet.

SIR TO. I'll make the *motion*: stand here, make a good show on 't: this shall end without the perdition of souls. [*Aside.*] Marry, I'll ride your horse as well as I *ride* you.

suggestion

make a fool of
—a pun

Re-enter FABIAN and VIOLA.

[*To FABIAN.*] I have his horse to *take up* the quarrel. I have persuaded him the youth's a 320 devil.

settle

FAB. He is as horribly conceited of him; and pants and looks pale, as if a bear were at his heels.

SIR TO. [*To VIOLA.*] There's no remedy, sir: he will fight with you for 's oath sake: marry, he hath better bethought him of his quarrel, and he finds that now scarce to be worth talking of: therefore draw for the supportance of his vow; he protests he will not hurt you.

VIO. [*Aside.*] Pray God defend me! A little 330 thing would make me tell them how much I lack of a man.

FAB. Give ground, if you see him furious.

SIR TO. Come, Sir Andrew, there's no *alternat* remedy: the gentleman will, for his honour's sake, have one bout with you; he cannot by the duello avoid it: but he has promised me, as he is a gentleman and a soldier, he will not hurt you. Come on; to 't.

SIR AND. Pray God, he keep his oath. 340

[*Draws.*]

VIN. I do assure you, 'tis against my will.
[Draws.]

Enter ANTONIO.

ANT. Put up your sword. If this young gentleman
Have done offence, I take the fault on me:
If you offend him, I for him *defy* you. [Drawing.]

SIR TO. You, sir? why, what are you?

ANT. One, sir, that for his love dares yet do more

Than you have heard him brag to you he will.

SIR TO. Nay, if you be an undertaker, I am for you. [Draws.]

FAB. O good Sir Toby, hold! here come the 350
officers.

SIR TO. I'll be with you anon.

VIO. Pray, sir, put your sword up, if you please.

SIR AND. Marry, will I, sir; and, for that I promised you, I'll be as good as my word: he will bear you easily, and *reins* well.

Enter Officers.

1 OFF. This is the man; do thy office.

2 OFF. Antonio, I arrest thee at the suit
Of Count Orsino.

ANT. You do mistake me, sir. 360

1 OFF. No, sir, no jot; I know your *favour* well,
Though now you have no sea-cap on your head.
Take him away: he knows I know him well,

ANT. I must obey. [To VIO.] This comes with seeking you:

But there's no remedy: I shall answer it

What will you do, now my necessity

Makes me to ask you for my purse? It grieves me

Much more for what I cannot do for you

Than what befalls myself. You stand amazed;

But be of comfort. 370

challenge

answers the
reins

face

¹ If you are going to take upon yourself (hence "undertaker") other people's affairs, I am your man

2 OFF. Come, sir, away.

ANT. I must entreat of you some of that money.

VIO. What money, sir?

For the *fair kindness* you have show'd me here,
And, *part*, being prompted by your present trouble,

Out of my ¹lean and low ability

I'll lend you something; *my having* is not much.

I'll make division of my present with you:

Hold, there is half my *coffer*.

ANT. Will you deny me now?

²Is 't possible, that my deserts to you - 380

Can lack persuasion? Do not tempt my misery,

Lest that it make me so unsound a man

As to upbraid you with those kindnesses

That I have done for you.

VIO.

I know of none;

Nor know I you by voice or any feature.

I hate ingratitude more in a man

Than lying *vainness*, babbling drunkenness,

³Or any taint of vice whose strong corruption

Inhabits our frail blood.

ANT.

O heavens themselves!

2 OFF. Come, sir, I pray you, go. 390

ANT. Let me speak a little. This youth
that you see here

I snatch'd one half out of the jaws of death;

Relieved him with such sanctity of love,

⁴And to his image, which methought did promise

Most venerable worth, did I devotion.

1 OFF. What's that to us? The time goes
by: away!

ANT. But O how vile an idol proves this god!

generous in-
terest
partly

my possessions

treasure, money

boasting

¹ My meagre store which is already almost depleted. *Ability* means provision, wealth.

² Have I not deserved enough at your hands to render further persuasion unnecessary?

³ Or any other of those vices to which we are by nature prone.

⁴ And I devoted myself to him through faith in his features, which seemed to me to promise a character worthy of the greatest esteem.

• Thou hast, Sebastian, done good feature shame.
In nature there's no blemish but the mind ;
• None can be called deform'd but the *unkind* : 400
Virtue is beauty ; but the beauteous-evil
• Are empty 'trunks, o'erflourish'd by the devil.
I OFF. The man grows mad : away with
him ! Come, come, sir.

ANT. Lead me on.

[*Exeunt Officers with ANTONIO.*]

VIO. Methinks, his words do from such
passion fly

*emotion
rise*

That he believes himself : so do not I.
Prove true, imagination ! O, prove true,
That I, dear brother, be now ta'en for you !

SIR TO. Come hither, knight ; come hither, 410
Fabian : we'll whisper o'er a couplet or two of
most *sage saws*.

wise sayings

VIO. He named Sebastian : I my brother know
• Yet living in my glass ; even such and so
In favour was my brother ; and he went
• Still in this fashion, colour, ornament,
For him I imitate. O, if it prove,
Tempests are kind, and salt waves fresh in love !

[*Exit.*]

SIR TO. A very dishonest paltry boy, and
more a coward than a hare. His dishonesty 420
appears in leaving his friend here in necessity,
and denying him ; and for his cowardship, ask
Fabian.

FAB. A coward, a most devout coward,
religious in it.

SIR AND. 'Slid, I'll after him again, and
beat him.

SIR TO. Do ; cuff him soundly, but never
draw thy sword.

SIR AND. An I do not,— [Exit. 430]

FAB. Come, let 's see the event.

SIR TO. I dare lay any money 'twill be
nothing yet. [Exeunt.]

¹ Chests beautified on the outside with emblematical designs.

ACT IV.

SCENE I. *The Street before OLIVIA'S House.**Enter SEBASTIAN and Clown.*

CLO. Will you make me believe that I am not sent for you?

SEB. Go to, go to; thou art a foolish fellow. Let me be clear of thee.

CLO. Well held out; i' faith! No, I do not know you; nor I am not sent to you by my lady to bid you come speak with her; nor your name is not Master Cesario; nor this is not my nose neither. Nothing that is so is so.

SEB. I prithee, vent thy folly somewhere 10 else: Thou know'st not me.

CLO. *Vent* my folly! He has heard that word of some great man and now applies it to a fool, vent my folly! I am afraid 'this great lubber, the world, will prove a cockney. I prithee now, *ungird thy strangeness*, and tell me what I shall vent to my lady: shall I vent to her that thou art coming?

SEB. I prithee, foolish Greek, depart from me. There 's money for thee: if you tarry longer, 20 I shall give worse payment.

CLO. By my troth, thou hast an open hand. These wise men that give fools money get themselves a good report *after fourteen years' purchase*.

Enter Sir ANDREW.

SIR AND. Now, sir, have I met you again? there 's for you. [*Striking SEBASTIAN.*]

SEB. Why, there 's for thee, and there, and there.

Are all the people mad? [*Beating Sir ANDREW.*]

¹ Affectation and deceit will overspread the world.

discharge, utter

*put off thy re-
serve*

*i.e. after a long
time*

Enter Sir TOBY and FABIAN.

SIR To. Hold, sir, or I'll throw your dagger
o'er the house. 30

CLO. This will I tell my lady straight. I
would not be in some of your coats for two
pence. [Exit.]

SIR To. Come on, sir; hold.

SIR AND. Nay, let him alone; I'll go
another way to work with him; I'll have an
action of battery against him, if there be any
law in Illyria: though I struck him first, yet
it's no matter for that.

SEB. Let go thy hand. 40

SIR To. Come, sir, I will not let you go.
Come, my young soldier, put up your iron: you
are *well fleshed*; come on.

SEB. I will be free from thee. [*Disengages
himself.*] What wouldst thou now?
If thou dar'st *tempt me* further, draw thy sword.

SIR To. What, what? Nay, then I must
have an ounce or two of this *malapert* blood from
you. [Draws.]

eager to fight

try my temper

saucy

Enter OLIVIA.

OLI. Hold, Toby; on thy life I charge thee,
hold!

SIR To. Madam! 50

OLI. Will it be ever thus? Ungracious
wretch,

Fit for the mountains and the barbarous caves,
Where manners ne'er were preach'd. Out of
my sight!

Be not offended, dear Cesario.—

Rudesby, be gone!

Blusterer

[*Exeunt Sir TOBY, Sir ANDREW, and FABIAN.*]

I prithee, gentle friend,

Let thy fair wisdom, not thy passion, sway

In this uncivil and unjust *extent*

Against thy peace. Go with me to my house;

attack

• And hear thou there how many fruitless pranks
This ruffian hath *botch'd up*, that thou thereby 60
Mayst smile at this. Thou shalt not choose but
go:

• Do not deny. Beshrew his soul for me,
He started one poor heart of mine in thee.
• SEB. What relish is in this? how runs the
stream?

Or I am mad, or else this is a dream.
Let fancy still my sense in *Leithe* steep;
If it be thus to dream, still let me sleep.

OLI. Nay; come, I prithee. Would thou
'ldst be ruled by me!

SEB. Madam, I will.

OLI. O, say so, and so be!

[*Exeunt.*]

SCENE II. A Room in OLIVIA'S House.

Enter MARIA and Clown.

MAR. Nay, I prithee, put on this gown and
this beard: make him believe thou art Sir Topas
the curate: do it quickly; I'll call Sir Toby *the*
whilst. [*Exit.*]

CLO. Well, I'll put it on, and I will *dissemble*
myself in 't: and I would I were the first that
ever *dissembled* in such a gown. I am not tall
enough to become the function well; nor lean
enough to be thought a good student: but to be
said an honest man and a good housekeeper, 10
goes as fairly as to say a careful man and a great
scholar. The *competitors* enter.

Enter Sir TOBY BELCH and MARIA.

SIR To. Jove bless thee, master Parson.

• CLO. *Bonos dies*, Sir Toby: for as the old
hermit of Prague, that never saw pen and ink.

jungled over

*oblivion. See
Classical
Allusions*

in the meantime

disguise

played a part

*sounds as well
conspirators*

Good day

¹ "He that offends thee, attacks one of my hearts; or, as the ancients expressed it, half my heart."—JOHNSON.

very wittily said to a niece of King Gorboduc,
'That that is is;' so I, being master Parson,
am master Parson, for what is 'that,' but 'that,'
and 'is,' but 'is'?

SIR TO. To him, Sir Topas.

20

CLO. What, ho, I say! peace in this prison!

SIR TO. The knave *counterfeits* well; a good
knave.

*acts, plays his
part*

MAL. [*within*] Who calls there?

CLO. Sir Topas the curate, who comes to
visit Malvolio the lunatic.

MAL. Sir Topas, Sir Topas, good Sir Topas,
go to my lady.

CLO. Out, hyperbolical fiend! how vexest
thou this man! Talkest thou nothing but of 30
ladies?

SIR TO. Well said, master Parson.

MAL. Sir Topas, never was man thus
wronged. Good Sir Topas, do not think I am
mad: they have laid me here in hideous dark-
ness.

CLO. Fie, thou dishonest Satan! I call
thee by the most *modest* terms; for I am one of
those gentle ones that will use the devil him-
self with courtesy: sayest thou that house is 40
dark?

moderate

MAL. As hell, Sir Topas.

CLO. Why, it hath bay-windows transparent
as barricadoes, and the *clearstories* towards the
south-north are as lustrous as ebony; and yet
complainest thou of *obstruction*?

upper windows

MAL. I am not mad, Sir Topas; I say to you
this house is dark.

i.e. of the light

CLO. Madman, thou errest: I say, there is
no darkness but ignorance; in which thou art 50
more puzzled than the Egyptians in their fog.

MAL. I say, this house is as dark as ignor-
ance, though ignorance were as dark as hell;
and I say, there was never man thus *abused*. I
am no more mad than you are: make the trial
of it in any constant question.

misused

CLO. What is the opinion of Pythagoras concerning wild fowl?

MAL. That the soul of our grandam might haply inhabit a bird. 60

CLO. What thinkest thou of his opinion?

MAL. I think nobly of the soul, and no way approve his opinion.

CLO. Fare thee well. Remain thou still in darkness. Thou shalt hold the opinion of Pythagoras ere I will allow of my wits; and fear to kill a woodcock lest thou dispossess the soul of thy grandam. Fare thee well.

MAL. Sir Topas, Sir Topas!

SIR TO. My most exquisite Sir Topas! 70

CLO. ¹Nay I am for all waters.

MAR. Thou mightst have done this without thy beard and gown: he sees thee not.

SIR TO. To him in thine own voice, and bring me word how thou findest him: I would we were well rid of this knavery. If he may be conveniently *delivered*, I would he were: for I am now so far in offence with my niece, that I cannot pursue with any safety this sport to the upshot. Come by and by to my chamber. 80

[*Exeunt* SIR TOBY and MARIA.]

CLO. [*Singing*] "Hey Robin, jolly Robin,
Tell me how thy lady does."

MAL. Fool!

CLO. "My lady is unkind, *perdy*."

MAL. Fool!

CLO. "Alas, why is she so?"

MAL. Fool, I say!

CLO. "She loves another."—Who calls, ha?

MAL. Good fool, as ever thou wilt deserve well at my hand, help me to a candle, and pen, 90
ink, and paper: as I am a gentleman, I will live to be thankful to thee for 't.

¹ I can turn my hand to anything.

*set free, set a
large*

Fr. par Dieu

CLO. Master Malvolio!

MAL. Ay, good fool.

CLO. Alas, sir, how fell you *besides* your five wits?

*beside, from
away*

MAL. Fool, there was never man so notoriously abused: I am as well in my wits, fool, as thou art.

CLO. But as well? then you are mad indeed, 100 if you be no better in your wits than a fool.

MAL. They have here *propertied* me; keep me in darkness, send ministers to me, asses! and do all they can to face me out of my wits.

*taken posses-
sion of*

CLO. Advise you what you say; the minister is here. Malvolio, Malvolio, thy wits the heavens restore! endeavour thyself to sleep, and leave thy vain *bibble babble*.

idle talk

MAL. Sir Topas!

CLO. Maintain no words with him, good 110 fellow. Who, I, sir? not I, sir. God be wi' you, good Sir Topas. Marry, Amen. I will, sir, I will.

MAL. Fool, fool, fool, I say!

CLO. Alas, sir, be patient. What say you, sir? I am *shent* for speaking to you.

scolded

MAL. Good fool, help me to some light and some paper: I tell thee, I am as well in my wits as any man in Illyria.

CLO. *Well-a-day*, that you were, sir! 120

Alas

MAL. By this hand, I am. Good fool, some ink, paper, and light; and convey what I will set down to my lady: it shall advantage thee more than ever the bearing of letter did.

CLO. I will help you to 't. But tell me true, are you not mad indeed? or do you but counterfeit?

MAL. Believe me, I am not; I tell thee true.

CLO. Nay, I'll ne'er believe a madman till I see his brains. I will fetch you light and 130 paper and ink.

MAL. Fool, I'll requite it in the highest degree: I prithee, be gone.

Clo. I am gone, sir,
 And anon, sir,
 I'll be with you again,
 In a trice,
 . Like to the old Vice,
 Your need to sustain;
 Who with dagger of lath, 140
 In his rage and his wrath,
 Cries, Ah, ha! to the devil:
 Like a mad lad,
 Pare thy nails, dad,
 . Adieu, goodman devil. [*Exit.*]

SCENE III. OLIVIA'S Garden.

Enter SEBASTIAN.

SEB. This is the air; that is the glorious sun;
 This pearl she gave me, I do feel 't and see 't;
 And though 'tis wonder that enwraps me thus,
 . Yet 'tis not madness. Where's Antonio, then?
 I could not find him at the Elephant;
 Yet there he was, and there I found *this credit*,
 That he did *range* the town to seek me out.
 His counsel now might do me golden service;
 . For though ¹my soul disputes well with my sense
 That this may be some error, but no madness, 10
 Yet doth this accident and *flood* of fortune
 So far exceed all *instance*, all discourse,
 That I am ready to distrust mine eyes,
 And wrangle with my reason that persuades me
 To any other *trust* but that I'm mad,
 Or else the lady's mad: yet, if 'twere so,
 She could not *sway her house*, command her
 followers,
 *Take and give back affairs and their despatch
 With such a smooth, discreet, and stable bearing,
 As, I perceive, she does: there's something in 't, 20
 That is *deceivable*. But here the lady comes.

*it creditably
 vouched
 roam over*

*overflowing.
 rush
 example*

belief

*order her house-
 hold*

deceptive

¹I feel disposed to contradict the evidence of my senses.

*Undertake her business and discharge it (give back its despatch).

Enter OLIVIA and a Priest.

OLI. Blame not this haste of mine. If you
mean well,

Now go with me and with this holy man
Into the *chantry* by; there, before him,
And underneath that consecrated roof,
Plight me the full assurance of your faith;
That my most jealous and too *doubtful* soul
May live at peace. He shall conceal it,
Whiles you are willing it shall *come to note*,
What time we will ³⁰our celebration keep
According to my birth. What do you say?

SEB. I'll follow this good man, and go with
you,

And, having sworn truth, ever will be true.

OLI. Then lead the way, good father; and
heavens so shine,

That they may *fairly note* this act of mine!

[*Exeunt.*]

private chapel

doubting

Till

be made public

*look with
favour on*

Total lines of this Boocia

220/4

¹ Celebrate our marriage in a manner befitting my birth.

ACT V.

SCENE I. *The Street before OLIVIA's House.**Enter CLOWN and FABIAN.*

FAB. Now, as thou lovest me, let me see his letter.

CLO. Good Master Fabian, grant me another request.

FAB. Anything.

CLO. Do not desire to see this letter.

FAB. This is, to give a dog, and in recompense desire my dog again.

Enter DUKE, VIOLA, CURIO and Lords.

DUKE. Belong you to the Lady Olivia, friends?

CLO. Ay, sir; we are some of her trappings. 10

DUKE. I know thee well: how dost thou, my good fellow?

CLO. Truly, sir, the better for my foes, and the worse for my friends.

DUKE. Just the contrary; the better for thy friends.

CLO. No, sir, the worse.

DUKE. How can that be?

✓ CLO. Marry, sir, they praise me, and make an ass of me; now, my foes tell me plainly I am 20 an ass: so that by my foes, sir, I profit in the knowledge of myself, and by my friends I am *abused*: so that, conclusions to be as kisses, if your four negatives make your two affirmatives, why, then, the worse for my friends, and the better for my foes.

DUKE. Why, this is excellent.

CLO. By my troth, sir, no; though it please you to be one of my friends.

DUKE. Thou shalt not be the worse for me: 30 there's gold. *[Gives money.]*

deceived

11 "As it takes two persons to make one kiss, so two premisses are necessary for one conclusion."—CL. PR. *Conclusions* = inferences.

CLO. But that it would be double dealing, sir, I would you could make it another.

DUKE. O, you give me ill counsel.

CLO. Put your grace in your pocket, sir, for this once; and let your flesh and blood obey it.

DUKE. Well, I will be so much a sinner to be a double-dealer: there's another. [*Gives money.*]

CLO. Primo, secundo, tertio, is a good play; and the old saying is, the third pays for all; the ⁴⁰ *triplex*, sir, is a good tripping measure; or the bells of Saint Bennet, sir, may put you in mind, —one, two, three.

DUKE. You can fool no more money out of me at this *throw*: if you will let your lady know I am here to speak with her, and bring her along with you, it may awake my bounty further.

CLO. Marry, sir, *lullaby* to your bounty, till I come again. I go, sir; but I would not have you to think, that my desire of having is the sin ⁵⁰ of covetousness: but, as you say, sir, let your bounty take a nap, I will awake it anon. [*Exit.*]

VIO. Here comes the man, sir, that did rescue me.

Enter ANTONIO and OFFICERS.

DUKE. That face of his I do remember well; Yet when I saw it last, it was besmear'd, As black as Vulcan, in the smoke of war. A *bawbling* vessel was he captain of, For shallow draught and bulk unprizable, With which such *scathful* grapple did he make) ⁶⁰ With the most noble *bottom* of our fleet, That ²very envy, and the tongue of loss Cried fame and honour on him. What's the matter?

I OFF. Orsino, this is that Antonio That took the Phoenix and her *fraught* from Candy;

¹ Obey your generous instinct.

² Even those who were indignant at his success and those who had lost in the encounter.

triple time in music

trick

good-night

an insignificant

destructive vessel

freight see Proper Names

those who were angry of his success could not help praising him.

• And this is he that did the Tiger board,
When your young nephew Titus lost his leg.
Here in the streets, ¹desperate of shame and state,
In private *brabble* did we apprehend him.

VIO. He did me kindness, sir, drew on *my side*; 70
But, in conclusion, ²put strange speech upon me;
I know not what 'twas, but *distraction*.

• DUKE. Notable pirate, thou salt-water thief!
What foolish boldness brought thee to their mercies
• Whom thou, in terms so bloody and so dear,
Hast made thine enemies?

ANT. Orsino, noble sir,
Be pleased that I shake off these names you
give me:

Antonio never yet was thief or pirate,
Though, I confess, on *base* and ground enough,
• Orsino's enemy. A witchcraft drew me hither: 80
That most *ingrateful* boy there, by your side,
From the rude sea's enraged and foamy mouth
• Did I redeem; a wreck past hope he was;
His life I gave him, and did thereto add
My love, without *retention* or *restraint*,
All his in dedication; for his sake
Did I expose myself, *pure* for his love,
Into the danger of this *adverse* town;
Drew to defend him, when he was *beset*:
Where, being apprehended, his false cunning, 90
• Not meaning to partake with me in danger,
³Taught him to face me out of his acquaintance,
And grew a twenty years removed thing
While one would wink; denied me mine own
purse,

Which I had *recommended* to his use
Not half an hour before.

VIO.

How can this be?

DUKE. When came he to this town?

brawl
my behalf
madness

standing, cause

ungrateful

reserve
restriction
absolutely de-
voted to him
purely (adv.)
unto
hostile
attached

commended,
entrusted

¹ Reckless of disgrace and danger.

² Said things to me which I could not understand.

³ Suggested to him impudently to deny my acquaintance, and in the twinkling of an eye became as though he had been a stranger to me for twenty years.

ANT. To-day, my lord; and for three months
before,

No interim, not a minute's vacancy,
Both day and night did we keep company. 100

DUKE. Here comes the countess: now heaven
walks on earth!

But for thee, fellow; fellow thy words are
madness:

Three months this youth hath *tended* upon me;
But more of that anon. Take him aside.

attended, waited

Enter OLIVIA and Attendants.

OLI. 'What would my lord, but that he may
not have,

Wherein Olivia may seem serviceable?
Cesario, you do not keep promise with me.

VIO. Madam!

DUKE. Gracious Olivia,—

OLI. What do you say, Cesario? Good my
lord,— 110

VIO. My lord would speak: my duty hushes
me.

OLI. If it be aught to the old tune, my lord,
It is as *fat* and *fulsome* to mine ear
As howling after music.

*dull
offensive*

DUKE. Still so cruel?

OLI. Still so *constant*, lord.

*consistent
unkind*

DUKE. What, to perverseness? you *uncivil* lady,
To whose ingrate and inauspicious altars
My soul the faithfull'st offerings hath breathed out
That e'er devotion tender'd! What shall I do?

OLI. Even what it please my lord, that shall
become him. 120

DUKE. Why should I not, had I the heart
to do it,

Like to the Egyptian thief at point of death,
Kill what I love?—a savage jealousy,

That sometime savours nobly. But hear me this:

¹ In what service, save in that which cannot be his, can Olivia be useful to my lord?

- Since you to non-regardance cast my faith,
And that I partly know the instrument
That *screws* me from my true place in your favour,
Live you the marble-breasted tyrant still;
But this your *minion*, whom I know you love,
And whom, by Heaven I swear, I *tender* dearly, 130
Him will I tear out of that cruel eye
• Where he sits crowned in his master's spite.
Come, boy, with me: my thoughts are *ripe* in
mischief:

I'll sacrifice the lamb that I do love,

- To spite a raven's heart within a dove. [Going.

VIO. And I, most *jocund*, *apt*, and willingly,
To *do you rest*, a thousand deaths would die.

[Following.

OLI. Where goes Cesario?

VIO.

After him I love

More than I love these eyes, more than my life,

- More, by all mores, than e'er I shall love wife. 140

If I do feign, you witnesses above

- Punish my life for tainting of my love!

OLI. Ay, me, detested! how am I beguiled!

VIO. Who does beguile you? who does do
you wrong?

- OLI. Hast thou forgot thyself? Is it so long?
Call forth the holy father!

DUKE. [To VIOLA.]

Come away.

OLI. Whither, my lord? Cesario, husband, stay.

DUKE. Husband!

OLI. Ay, husband: can he that deny?

DUKE. Her husband, sirrah!

VIO. No, my lord, not I.

OLI. Alas; it is the baseness of thy fear 150

- That makes thee *strangle thy propriety*.

- Fear not, Cesario; take thy fortunes up;

Be that thou know'st thou art, and then thou art

- As great as that thou fear'st.

Enter Priest.

O, welcome, father!

Father, I charge thee, by thy reverence,

force

darling

love

ready for

joyfully

readily

ensure your
happiness

cheated tricks

me.

disown thyself

Here to unfold—though lately we intended
To keep in darkness what *occasion* now
Reveals before 'tis *ripe*—what thou dost know
Hath *newly* pass'd between this youth and me.

*circumstances,
necessity
ready
lately*

PRIEST. A contract of eternal bond of love, 160
Confirm'd by mutual *joinder* of your hands,
Attested by the holy close of lips,
Strengthen'd by interchangement of your rings:
And all the ceremony of this compact
Seal'd in my function, by my testimony:
Since when, my watch hath told me, toward my
grave

*joining
certified*

I have travell'd but two hours.

DUKE. O thou dissembling cub! what wilt
thou be,

When time hath sow'd a grizzle on thy case?

Or will not else thy craft so quickly grow, 170

That 'thine own trip shall be thine overthrow?

Farewell, and take her; but direct thy feet,

Where thou and I henceforth may never meet.

VIO. My lord, I do protest—

OLI. O, do not swear!

Hold little faith, though thou hast too much fear.

Enter SIR ANDREW.

SIR AND. For the love of God, a surgeon!
Send one *presently* to Sir Toby.

immediately

OLI. What's the matter?

SIR AND. He has broke my head across, and
has given Sir Toby a bloody coxcomb too. For 180
the love of God, your help! I had rather than
forty pound I were at home.

OLI. Who has done this, Sir Andrew?

SIR AND. The count's gentleman, one Cesario:
we took him for a coward, but he's the very devil,
incardinate.

for "incarnate"

DUKE. My gentleman, Cesario?

SIR AND. 'Od's lifelings, here he is! You
broke my head for nothing; and that that I did,

¹ Thou wilt overreach thyself; overshoot the mark so that thy cunning may bring about thy downfall.

*He has wounded me on the head
and badly hurt Sir Toby.*

I was set on to do't by Sir Toby.

190

VIO. Why do you speak to me? I never hurt you:

You drew your sword upon me without cause;

But I bespake you fair, and hurt you not.

SIR AND. If a bloody coxcomb be a hurt, you have hurt me: I think you *set nothing* by a bloody coxcomb. Here comes Sir Toby halting; you shall hear more: but if he had not been in drink, he would have tickled you *othergates* than he did.

think nothing of

otherwise

Enter Sir TOBY and CLOWN.

DUKE. How now, gentleman! how is 't 200 with you?

SIR TO. That's all one: has hurt me, and there's the end on 't. Sot, didst see Dick surgeon, sot?

CLO. O, he's drunk, Sir Toby, an hour ago; his eyes were set at eight i' the morning.

SIR TO. Then he's a rogue, and a passy-measures pavin. I hate a drunken rogue.

OLI. Away with him! Who hath made this havoc with them?

210

SIR AND. I'll help you, Sir Toby, because we'll be dressed together.

SIR TO. Will you help? an ass-head and a coxcomb, and a knave, a thin-faced knave, a gull!

OLI. Get him to bed! and let his hurt be look'd to.

(Exeunt CLOWN, Sir TOBY, Sir ANDREW, and FABIAN.)

Enter SEBASTIAN.

SEB. I am sorry, madam, I have hurt your kinsman;

But had it been the brother of my blood, *of the same blood,*

I must have done no less with wit and safety. 220

You throw a strange *regard* upon me, and by that

look

¹ Either (i) were closed, in drunken sleep; or (ii) were fixed in a glassy *drunken stare.*

a french dance, towards me

I do perceive it hath offended you:
Pardon me, sweet one, even for the vows
We made each other but so late ago.

DUKE. One face, one voice, one habit, and
two persons;

'A natural perspective, that is, and is not!

SEB. Antonio, O my dear Antonio!

How have the hours rack'd and tortured me,
Since I have lost thee!

ANT. Sebastian are you?

SEB. Fear'st thou that, Antonio? 230

ANT. How have you made division of your-
self?

An apple cleft in two is not more twin
Than these two creatures. Which is Sebastian?

OLI. Most wonderful!

SEB. Do I stand there? I never had a
brother;

Nor can there be ^{that} deity in my nature,
Of here and every where. I had a sister
Whom the blind waves and surges have devour'd.
[To VIOLA.] Of charity, what kin are you to me?
What countryman? what name? what parent-
age? 240

VIO. Of Messaline: Sebastian was my father;
Such a Sebastian was my brother too,
So went he suited to his watery tomb.
If spirits can assume both form and suit,
You come to fright us.

SEB. A ^{spirit} I am indeed;
But am in that *dimension grossly* clad
Which from the womb I did participate.
Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek
And say 'Thrice welcome, drowned Viola!' 250

VIO. My father had a mole upon his brow.

SEB. And so had mine.

body
coarsely

¹ An optical illusion presented, not by art but by nature.

² The divine attribute of being in many places at one and the same time.

³ I am a spirit within the coarse covering of a body.

VIO. And died that day, when Viola from
her birth

Had number'd thirteen years.

• SEB. O, that record is lively in my soul.

• He finished, indeed, his mortal act

That day that made my sister thirteen years.

VIO. If nothing *lets* to make us happy both,

But this my masculine usurp'd attire,

Do not embrace me, till each circumstance 260

Of place, time, fortune, do *cohere, and jump*,

That I am Viola: which to confirm,

I'll *bring* you to a captain in this town,

Where lie my maiden *weeds*; by whose gentle help

I was preserved to serve this noble count.

• All the occurrence of my fortune since

Hath been between this lady and this lord.

SEB. [To OLIVIA.] So comes it, lady, you
have been mistook;

• But nature to her *bias* drew in that.

You *would have been* contracted to a maid,

Nor are you therein, by my life, deceived.

• You are betroth'd both to a maid and man.

• DUKE. Be not amazed; right noble is his
blood.

• If this be so, as yet the glass seems true,

• I shall have share in this most happy wreck.

[To VIO.] Boy, thou hast said to me a
thousand times

Thou never shouldst love woman like to me.

• VIO. And all those sayings will I over swear,

And all those swearings keep as true in soul

• As doth that *orb'd continent*, the fire

That severs day from night.

DUKE.

Give me thy hand

And let me see thee in thy woman's weeds.

VIO. The captain, that did bring me first on
shore

Hath my maid's garments: he, upon some action,

• Is now in *durance*, at Malvolio's suit,

A gentleman and follower of my lady's.

OLI. He shall *enlarge* him: fetch Malvolio hither:

hinders

*fit in and agree
exactly*

*conduct, lead
with whom
garments*

tendency

wished to be

270

i.e. the sun

prison

*discharge, set
at liberty*

And yet, alas, now I remember me,
They say, poor gentleman, he's much *distract*.
A most extracting frenzy of mine own,
From my remembrance *clearly* banish'd his.—

290

*mad, distracted**absolutely*

Re-enter Clown with a letter, and FABIAN.

How does he, sirrah?

CLO. Truly, madam, he holds Beelzebub at
the stave's end as well as a man in his case may
do: has here writ a letter to you: I should have
given 't you to-day morning, but as a madman's
epistles are *no gospels*, so it *skills* not much when
they are delivered.

*the king of the
devils**not serious
matters*

OLI. Open 't, and read it.

CLO. Look then to be well edified, when the
fool delivers the madman. [*Reads.*] 'By the
Lord, madam,'

300

OLI. How now! art thou mad?

CLO. No, madam. I do but read madness:
an your ladyship will have it as it ought to be,
you must allow Vox.

OLI. Prithee, read 't thy right wits.

CLO. So I do, *madonna*: but to read his right
wits, is to read thus: therefore *perpend*, my prin-
cess, and give ear.

*my lady
be attentive*

OLI. [*To FABIAN.*] Read it you, sirrah.

310

FAB. [*Reads.*] "By the Lord, madam, you
wrong me, and the world shall know it: though
you have put me into darkness, and given your
drunken cousin rule over me, yet have I the
benefit of my senses as well as your ladyship.
I have your own letter that induced me to the
semblance I put on; with the which I doubt not
but to do myself much right, or you much
shame. Think of me as you please. I leave my
duty a little unthought of, and speak out of my
injury. "THE MADLY-USED MALVOLIO."

*clearly
you have
deceived me
badly & so
I will tell
everyone
about your
dear
mistake*

320

OLI. Did he write this?

CLO. Ay, madam.

DUKE. This savours not much of distraction.

¹ A frenzy that drew me away from everything but its own object: a most absorbing agitation of the mind.

*I have your letter in which you
gave an order to deliver myself & do
whatever you ordered me*

OLI. See him deliver'd, Fabian: bring him
hither. [Exit FABIAN.]

¹My lord, so please you, these things further
thought on,

To think me as well a sister as a wife,
One day shall crown the alliance on 't, so please 330
you,

Here at my house, and at my proper cost.

DUKE. Madam, I am most *apt* to embrace
your offer.

[To VIOLA.] Your master *quits* you; and, for
your service done him,

So much against the *mettle* of your sex,
So far beneath your soft and tender breeding,
And since you called me master for so long,
Here is my hand: you shall from this time be
Your master's mistress.

OLI. A sister! you are she.

Re-enter FABIAN, with MALVOLIO.

DUKE. Is this the madman?

OLI. Ay, my lord, this same.

How now, Malvolio!

MAL. Madam, you have done me wrong, 340
Notorious wrong.

OLI. Have I, Malvolio? no.

MAL. Lady, you have. Pray you, peruse
that letter.

You must not now deny it is your hand:

Write *from* it, if you can, in hand or phrase;

Or say 'tis not your seal, nor your invention:

You can say none of this; well, grant it then,

And tell me, in the modesty of honour,

Why you have given me such *clear lights* of favour,

Bade me come smiling and cross-garter'd to you,

To put on yellow stockings, and to frown

Upon Sir Toby, and the lighter people;

ready

sets you free

character

infamous, egregious

differently from

distinct marks

¹My lord, if it please you, when you have given these things further thought, to think as well of me as a sister as you would have thought of me as a wife, then let the double marriage by means of which this relationship may be brought about be consummated here at my own expense.

And, acting this in an obedient hope,
Why have you suffer'd me to be imprison'd,
Kept in a dark house, visited by the priest,
And made the most 'notorious geck and gull
That e'er invention played on? tell me why.

OLI. Alas, Malvolio, this is not my writing,
Though, I confess, much like the *character* :
But, *out of* question, 'tis Maria's hand.
And now I do bethink me, it was she 360
First told me thou wast mad; then camest in
smiling,

And in such forms which here were presupposed *mentioned*
Upon thee in the letter. Prithee, be content:
This *practice* hath most *shrewdly* pass'd upon thee;
But when we know the grounds and authors of it,
Thou shalt be both the plaintiff and the judge
Of thine own cause.

FAB. Good madam, hear me speak;
And let no quarrel nor no brawl to come
Taint the condition of this present hour,
Which I have wonder'd at. In hope it shall not, 370
Most freely I confess, myself and Toby
Set this device against Malvolio here,
'Upon some stubborn and uncourteous parts
We had conceived against him. Maria writ
The letter at Sir Toby's great *importance* :
In recompense whereof, he hath married her.
How with a sportful *malice* it was follow'd
May rather *pluck on* laughter than revenge,
If that the injuries be justly weigh'd
That have on both sides pass'd.

OLI. Alas, poor fool, how have they baffled thee!

CLO. Why "some are born great, some achieve
greatness, and some have greatness thrown upon
them." I was one, sir, in this *interlude*; one Sir
Topas, sir; but that's all one; "By the Lord,
fool, I am not mad." But do you remember?

¹The most manifest dupe and simpleton that was ever made a theme of
comedy. *Invention* = imagination, poetic fiction.

²In consequence of certain overbearing and uncivil characteristics we
thought we saw in him.

*was made in
to a greatest
fool alive on
handwriting
beyond
earth.*

*trick
cunningly
played*

importance

*mischief
follow'd up
call forth
arouse*

*treated with
contempt*

comedy

*He tried to
keep up
her*

*position + this
made him
wile to let*

"Madam, why laugh you at such a barren rascal? an you smile not, he's gagged:" and thus the *whirligig* of time brings in his revenges.

MAL. I'll be revenged on the whole pack of you.

[Exit. 390]

OLI. He hath been most notoriously abused.

DUKE. Pursue him, and entreat him to a peace,

He hath not told us of the captain yet:

When that is known, and ¹golden time convents,

A solemn combination shall be made

Of our dear souls. Meantime, sweet sister,

We will not part from hence. Cesario, come;

For so you shall be, while you are a man

But when in other *habits* you are seen,

Orsino's mistress and his fancy's queen.

400

[Excunt all, except Clown.]

CLOWN sings.

When that I was and a little tiny boy,

With hey, ho, the wind and the rain,

A foolish thing was but a toy,

For the rain it raineth every day.

But when I came to man's estate,

With hey, ho, the wind and the rain,

'Gainst knaves and thieves men shut their gate,

For the rain it raineth every day.

But when I came, alas! to wive,

With hey, ho, the wind and the rain,

410

By swaggering could I never thrive,

For the rain it raineth every day.

But when I came unto my beds,

With hey, ho, the wind and the rain,

With *toss-pots* still had drunken heads,

For the rain it raineth every day.

A great while ago the world begun,

With hey, ho, the wind and the rain:—

But that's all one, our play is done,

And we'll strive to please you every day. [Exit. 420]

wheel

i.e. called
Cesario
attire

reached old age

drunkards,
topers

¹ The propitious moment summons us; or convents may = is convenient.

SUPPLEMENTARY NOTES.

ACT I.—SCENE I.

1-3. These lines suggest the mingling of pleasure and pain experienced by those who are in love, when the object of their passion is unattainable. The Duke prays that his passion (appetite) may die, whilst at the same time he begs the musician to continue the strains which add fuel to his fires.

2. Surfeiting, by over indulgence.

4. A dying fall. The gradual and rhythmical cessation of the music assuages the sensation of pain felt by the listener.

5. The sweet sound; referring to the whispering of the wind upon a bank of violets, which at the same time communicates a sweetness to the flowers and wafts away their odour.

12. Pitch, height, degree of importance.

13. Falls into abatement, falls into lower estimation.

14. Shapes, anything bodied forth by the imagination.

15. High-fantastical, imaginative to the highest degree.

21. Hart. Observe the pun on *hart* and *heart*. Orsino is himself the hart, his desires the hounds that pursue him. On the subject of punning in moments of passion, Coleridge says, "I have no hesitation in saying that a pun, if it be congruous with the feeling of the scene, is not only allowable in the dramatic dialogue, but often-times one of the most effectual intensives of passion."

26. Element, the air of heaven the sky.

27. At ample view, at full and open view.

33. Of that fine frame, so delicately constituted.

38. The sovereign thrones, the liver, brain, and heart, supposed to be the seats of the supreme feelings.

41. Canopied, covered, as with a canopy.

SCENE II.

3. Elysium, Paradise, the abode of blessed Spirits. Note the pun on Illyria and Elysium.

4. Perchance. Here again there is a play upon the meaning of the word chance: (a) possibly in l. 5 and (b) by a (mere) chance.

10. Those poor number. We should expect *this* poor number: referring to the sailors who were saved and who enter with the Captain.

12. Provident, prudent. Francisco, in *The Tempest* (II. i.) describes in similar language Ferdinand's efforts to save himself from shipwreck.

16. Hold acquaintance with, keep company with; hence, float upon.

39. For whose dear love, on account of her great love for whom.

49. Pollution, rottenness, defilement. Cf. St. Matt. xxiii. 37.

50. Suits with, corresponds with.

53. Conceal me what I am, hide my real character.

53. Be my aid . . . Help me to assume such disguise as may suit whatever plan I may form.

56. Eunuch. A privileged attendant. Eunuchs were frequently employed for purposes of song in the palaces of Eastern potentates, though the custom did not become common until after the date to which *Twelfth Night* is assigned.

52. Mute. In Turkey, a dumb officer acting as executioner.

SCENE III.

3. Care's an enemy to life.

Compare the old proverb, "Care killed a cat," referring to the depressing effects of care upon the bodily health; it even killed a cat, which has *nine* lives.

5. Cousin is often used by Shakespeare with the general meaning of "relative." We have just seen (l. 1) that Olivia was Sir Toby's niece.

5. Takes great exceptions to, greatly disapproves of. We should now say, "takes great exception to."

7. Before excepted may mean (her objection) having previously been disregarded. There is an allusion to the law phrase, *exceptis excipiendis*. Probably, however, Sir Toby is merely attempting (without success) to change the conversation, and retorts punningly without intending much meaning.

10. I'll confine myself. Sir Toby makes a pun upon the word as though *fine* (= grand, smart) and *confine* were in some way related.

13. Straps, slips of leather attached to boots to make their putting on more easy.

22. Three thousand ducats. Sir Toby has an eye to the main chance. We see later that 2000 of these ducats find their way into his pocket. A ducat is a coin, generally of gold, worth at this period about 6s. 8d.

27. Fie, that you'll say so! Sir Toby, we shall see, is going to marry Maria. It is possible that in these words he hints that either he or Maria, or both, will derive advantage from the prodigal nature of Sir Andrew, and that, therefore, the vice is one to be regarded with special leniency rather than with disfavour.

28. Viol-de-gamboy, properly an instrument rather smaller than the violoncello, and having six strings. It was a fashionable instrument even for ladies to play. *Viol da gamba* = literally, a viol (*violin*) of the leg.

28. Three or four languages. Compare 98-101.

30. Natural. A natural means an idiot or fool, and Maria plays upon the double meaning of the word.

37. Substractors. This is Sir Toby's "malapropism" for detractors = slanderers, traducers, libellers.

43. Coystrell, also spelt *coistrel*, properly an inferior groom or a lad employed by the esquire to carry the knight's arms and other necessities.

44. Like a parish top. "A large top," says Steevens, "was formerly kept in every village, to be whipped in frosty weather, that the peasants might be kept warm and out of mischief, while they could not work."

45. Castiliano vulgo. *Vulgo* = vultu, and the phrase means, "put on your Castilian countenance," that is your grave, solemn looks. Steevens thinks that the term is expressive of jollity or contempt.
46. Ague-face. A pun on the knight's proper name, Ague-cheek.
50. Fair shrew. A shrew is properly a vixen or scold. Sir Andrew uses the term jestingly.
52. Accost. Sir Andrew's knowledge of languages (see l. 28) is not equal to this demand upon his acquaintance with his own mother tongue.
69. Fools in hand, fools to deal with. Maria puns on the expression, "in hand."
74. Buttery-bar or buttery hatch is a half-door between the buttery or kitchen and the hall in colleges and old mansions. There was a small ledge or bar on the hatch to rest the tankards on.
77. Metaphor. A metaphor is a figure of speech in which a word is used in a figurative sense as opposed to its literal meaning. Sir Andrew asks for the simple literal meaning of Maria's words.
78. It's dry. A dry hand signified, according to popular notions of the time, that its owner was not of an amorous disposition. "A dry jest" is a stupid jest. "At my finger's ends" is used with double meaning. Maria's incessant punning completely bewilders the dull-witted Sir Andrew.
85. I am barren. I can produce no more stupid jests.
88. Canary. Wine from the Canary Islands, by some called sweet sack, or sherry, the original sack not being sweet.
88. Put down, humiliated. Sir Andrew in his reply puns on the expression.
92. Eater of beef. Beef-eating was popularly supposed to induce melancholy, also dulness.
99. Tongues. There is evidence that the word was formerly pronounced as *tongs*. Hence Sir Toby's punning reply; the hair that "will not curl by nature" would have been mended by a diligent application of the tongs.
110. Like flax on a distaff, *i.e.* It hangs straight down. The distaff is the staff from which the flax is drawn in spinning. Hair being then worn long, its straightness would be more conspicuous than at the present day.
116. She'll not match, etc. Sir Toby is here drawing upon his imagination; it is to his interest to keep Sir Andrew at the house.
123. Masques and revels, dramatic entertainments and festivities proper to life in rich households and country mansions, and such as would afford ample opportunities for visitors of wit and fashion to distinguish themselves.
127. Under the degree of my betters, provided he be of no better degree or rank than myself.

128. Compare with an old man. Perhaps Sir Andrew wishes to repudiate all suggestion of the bodily weakness of old age. He would say, as Falstaff did, "I am old in nothing but my understanding."

129. Galliard, a lively, leaping, nimble French dance, said to have been introduced into England about the year 1541.

"A gallant dance, that lively doth bewray
A spirit and a virtue masculine."

131. Cut a caper. Sir Toby again punningly turns Sir Andrew's remark to ridicule. "To cut a caper" is to leap in a frolicsome manner, as in dancing; a *caper* is also a plant, the bud of which is used for pickling, and is eaten with mutton.

133. The back-trick. A particular step in the galliard.

"Our galliards are so curious, that they are not for my dancing, for they are so full of tricks and turns . . ."

RICHIE, 1581.

136. A curtain. In Shakespeare's time curtains were hung before all pictures of any value.

137. Mistress Mall's picture. "Moll Cut-purse, a notorious baggage that used to go in man's apparel and challenged the field of diverse gallants." Middleton and Decker wrote a comedy of which she is the heroine, entitled, *The Roaring Girl, or Moll Cut-purse*, 1611. Her portrait was published

more than once, and always in male attire. Her real name is said to have been Mary Frith.

140. Jig, a jolting dance.

143. The star of a galliard, in allusion to the popular belief that a man's life and character were influenced by the planet under which he was born. References to this planetary influence are numerous in the works of Shakespeare, but it must not be supposed on that account that the poet himself followed the popular superstition. It is more than probable that Shakespeare's own views on the subject agreed with those expressed by Edmund in *King Lear*: "This is the excellent foppery of the world, that, when we are sick in fortune—often the surfeit of our own behaviour—we make guilty of our disasters the sun, the moon, and the stars: as if we were villains by necessity, fools by heavenly compulsion . . ." or with the statement made by Cassius to Brutus:—

"The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings."

148. Born under Taurus. *Taurus*, the sign of the zodiac, next to *Aries*. According to Hopton's Concordance of Years, 1615, Taurus "governeth the neck, throat and voice," so that neither Sir Toby nor Sir Andrew appears to have been well versed in the science of medical astrology.

SCENE IV.

5. His humour or my negligence, his caprice or my neglect of my duty.
19. Thy fixed foot shall grow.
Thy foot is fixed and shall grow.
27. Act my woes. Act in your own person the part of a love-sick wooer.
23. Attend it better, take more notice of it, be more impressed.
31. Belie, misrepresent, tell lies about thy youth—the period of happiness.
33. Pipe, properly the throat or wind-pipe; here = the voice: so *maiden's organ* = maiden's organ of speech, her voice.
35. A woman's part or character. "Thy proper part in a play would be a woman's." Women were at this time personated on the stage by boys.

SCENE V.

- 4-3. Either . . . or are not used in accordance with modern usage. We should now omit the *either*, or should say, "Unless thou tell me . . . I will not. . ."
3. In way of thy excuse, by way of excuse for thee.
6. Fear no colours. At first a military expression, or, as Maria says, "Born in the wars," meaning to fear no enemy. We find the expression so late as Swift: "He was a person that feared no colours but mortally hated all."—*Tale of a Tub*.

9. *Lenten Answer*. A *lenten* answer, like *lenten* diet is meagre and frugal. Cf. *Hamlet*, "What *lenten* entertainment the players shall receive from you" (II. ii. 318).

16. *Use their talents*. As opposed to "wisdom," a "talent" is a faculty or natural gift not necessarily of a high order. A man may possess a talent for fooling. "Wisdom" implies something which is not a natural gift, but is acquired by experience and yet is acquired only by such as are wise. Hence the Clown, who often utters words of wisdom can say. "God give them wisdom that have it."

22. *Let summer bear it out*. To bear out = to get the better of; to get the better of being turned away = to make it supportable. Steevens gives the sense of the passage thus: "If I am turned away, the advantages of the approaching summer will bear out, or support, all the inconveniences of dismission: for I shall find employment in every field, and lodging on every hedge."

25. *Resolved on two points*. The twofold meaning of the word "points" must be understood in order that the point of Maria's jest may be seized. *Resolved upon two points* means "my mind is made up upon two heads," the word *point* also means "a tagged lace, used to tie parts of the dress, especially the

- breeches," and in this sense the word is used in Maria's reply, "That if one (point) break, the other will hold; or, if both (points) break, your gaskins fall."
22. Gaskins. Also written gally-gaskins or gascoynes. One of the names by which Moll Cut-purse was known was the *gascoyne bride*.
23. If Sir Toby, etc. The Clown, who is no fool, hints at the possibility of Maria's securing Sir Toby as a husband.
24. Wit. The clown appeals to wit as to a deity.
25. Those wits. The word *wit* has more shades of meaning than almost any other word in the English language. Here *wits* = professed wits, men who aim at creating surprise by giving expression to unusual or striking ideas. *Thee* = wit = cleverness.
26. Quinapalus, an imaginary philosopher, a name coined by the Clown. Just as a good *raconteur* will father his anecdotes upon some living person in order to add zest to his tale, so the Clown, to add weight to an everyday maxim or proverb invents for it a full sounding name as of some ancient philosopher. Cf. also (II. iii. 26) *Pigrogromitus*.
27. Go to, a phrase of reproof.
28. Dishonest is in Shakespeare the opposite to virtuous, i.e. unchaste. Olivia's grounds for her accusation are afforded by the fact that the Clown has lately been absenting himself too much.
29. Give the dry fool drink. Here the Clown quibbles on the two meanings of dry. Cf. (iii).
30. This simple syllogism. The Clown is evidently trying to talk himself into favour, for the syllogism which he has just propounded is anything but simple.
31. Cuckold, a mistake purposely made by the Clown for counsellor.
32. Beauty's a flower, i.e. is frail or short-lived as a flower.
33. Misprision. The Clown means that Olivia has made a great mistake in regarding him as a fool. He is prepared to "prove" that the term is applicable rather to himself than to him.
34. Motley, the parti-coloured dress of domestic fools or jesters.
35. Dexteriously, the Clown's purposed error for dexterously. Readers of Dickens will recall similar corruptions.
36. Mouse of virtue. A term of endearment.
37. Doth he not mend? This question and its answer by Malvolio show us the different points of view from which Olivia and Malvolio regard life. To Olivia a fool has his uses and his place in life and the more foolish he is the better he fills that place; to Malvolio the fool has no use and should have no place in the world, and therefore the more foolish he is the more worthless he is to be considered.

The opening speech of a person often strikes the key-note to his character. At any rate we receive from it our first impression of the person, and it is therefore of special importance. From Malvolio's first words we derive the impression that he is absolutely lacking in sense and humour, and that his temperament is one of habitual seriousness and gloom. Probably also his "self-love" has recently been offended by the Clown, whom he feels it his duty to snub.

A speedy infirmity. The fool here, as often, speaks wisely. The one thing which, more than anything else, Malvolio's character lacks is a spice of folly. We shall see later how the Clown's pious wish receives fulfilment.

94. Out of his guard, off his guard; he has no answer ready.

95. Gagged, dumb. That Malvolio's strictures upon the fool were undeserved we have already seen in ll. 43-60, where he spoke at length without having had occasion ministered to him.

97. Set kind of fools, professional jesters.

97. Zanies. A zany was a subordinate buffoon whose office was to make awkward attempts at mimicking the tricks of the professional clown.

101. Bird-bolt. A short arrow with a broad flat end, used to kill birds without piercing.

106. Mercury. Cunning and deception were amongst the most important of his characteristics. See Classical Allusions.

115. Speaks nothing but madman, speaks only as a madman.

123. As if thy eldest son, etc., i.e. as if it were to your greatest interest that fools should be well thought of.

125. Pia-mater, properly the membrane which covers the brain, used here for the brain itself.

131. Pickle-herring. "Sir Toby," says Schmidt, "seems to suffer from heart burning." Evidently he is being disagreeably reminded of a meal he has lately taken.

135. Lechery. Sir Toby's brain under the influence of drink is somewhat fogged, and he mishears Olivia's remark. Lechery = lewdness.

138. I care not, Sir Toby's indifference is characteristic of his condition of inebriety.

147. Sit o' my coz. The coroner is said to "sit upon" the corpse of one who has met with sudden death when he holds a public examination into the cause of it. Coz = cousin.

161. A sheriff's post. It was the custom for a sheriff to have large posts set up at his doors as an indication of his office. The origin of the custom was that the King's proclamations, and other public acts, might be affixed thereon by way of publication.

165. Of mankind. Malvolio is not here indulging in a jest or pun. He merely takes up Olivia's words and when he does so a second time it is in a snarling tone expressive of great dissatisfaction.
172. Codling. "In July come gilliflowers of all varieties, early pears and plums, genittings (Janet apples) and codlings." — Bacon's Essays.
175. Shrewishly. Viola evidently wasted no words on Malvolio.
175. One would think. We may well imagine that Malvolio was accustomed to receive but scant respect from boys.
182. Orsino's embassy. Olivia assumes (she has not been informed) that the messenger has come from the Count.
184. Which is she? From this question we may gather that Maria did not present the appearance of an ordinary lady's maid.
193. Good beauties = beautiful ladies. *Beauties* is not here an abstract noun.
198. Give me modest assurance. The expression amounts to "Give me your word, I ask no further proof."
203. I am not that I play. See the note on Irony, p. xiv. The point of the remark would be understood by the audience but not by the person to whom it is addressed.
205. If I do not usurp myself. If I am not assuming a position that is not mine by right. *You do usurp yourself* = you do assume a power to which you have no right.
219. If you be not mad. A difficult passage. "If you be not mad" means "if you have reason." So that Olivia seems to contradict herself when she tells Viola first to "be gone" and then to "be brief."
221. That time of moon. People's wits were supposed to be affected by the various phases of the moon. The word "lunatic" is derived from L. *luna*, the moon.
223. Hoist sail, make ready to depart.
225. Swabber. Viola replies in the nautical language in which Maria addressed her. A swabber is one whose office it is to clean the deck of a vessel. Viola administers a snub to the lady's maid.
- To hull is to drive to and fro upon the water without sails or rudder.
226. Your giant. Maria is satirically described as a giant in allusion to her small stature. The use of the expression may have been suggested by the fact that, in mediæval romance, ladies are usually guarded by giants, who repel all improper or troublesome advances.
232. Alone concerns. It concerns your ear alone.
233. Overture of war. The phrase is suggested by Olivia's expression "hideous matter."
234. The olive, the symbol of peace: Cf. Genesis viii. 2.
251. Answer by the method, i.e. in the style or kind of language prescribed by your question.

267. Lead these graces. We now say, "Carry to the grava."
268. No copy. Cf. the 3rd Sonnet.
"Die single, and thine image dies with thee."
271. Inventoried. A catalogue shall be made.
272. Utensil. Viola speaks of her features as of so many items in a catalogue describing the contents of a house.
281. With adorations, etc. With this speech compare Silvius' description of "What 'tis to love" in *As You Like It* (V. ii. 91-107).
286. In voices well divulged means "Well spoken of by all people." *Divulge* = make public, proclaim.
290. In my master's flame, as passionately as my master loves you.
298. Reverberate, reverberant. The passive form of the adjective is used actively.
319. Give thee fivefold blazon. To blazon means to explain, in proper terms, the figures on ensigns armorial, hence the blazon is the verbal explanation on a coat of arms. The possession of a coat of arms would denote rank, the fivefold blazon (tongue, face, limbs, action, spirit) would denote particularly honourable rank.
320. Unless the master, etc. Olivia seems to think that the messenger may have been the Count himself in disguise.
321. Catch the plague. She becomes conscious that she has fallen in love with Viola, but makes no effort

- to overcome her passion. She persuades herself that the issue is in the hands of Fate. "Let it be," "Fate show thy force," "What is decreed must be."
327. Peevish, silly, childish. Olivia uses an adjective which will at the same time seem to account for the necessity of sending after Viola and commend itself to Malvolio's judgment.
333. Hie thee, hasten.

ACT II.

SCENE I.

1. Nor will you not. Double Negative. See p. 121.
3. My stars. See the note on I. iii. 143 on the supposed influence of the planets upon human life.
4. Malignancy = malevolence, the malignancy of my fate = my evil destiny.
5. Distemper, exert an evil influence over.
11. Determinate = fixed.
12. Extravagancy = vagrancy. (*See Gloss.*).
13. Modesty. The modesty of several of the principal characters forms one of the delightful features of the play. Olivia, Viola, Antonio are contrasts in this respect to Malvolio, Sir Toby, Maria.
15. It charges me, an Impersonal verb = it is a charge on me, it behoves me; *in manners*, we now say, *out of politeness*. See p. 127 on Prepositions.
17. Which I called, i.e. my name, which I called Roderigo, is Sebastian.

19. Messaline, an imaginary name.
21. In an hour = in one and the self-same. Cf. "two of a trade."
22. So ended, i.e. together, at one and the same moment (when the ship was wrecked). *Some hour* = about an hour.
27. Yet = in spite of that resemblance; a touch of modesty.
29. Estimable wonder = esteeming wonder.
33. With more. *Sc.* salt water, i.e. with my tears.
34. Entertainment, treatment, accommodation. The captain asks Sebastian's pardon for not having treated him with the consideration due to his rank and misfortunes.
35. Your trouble, the trouble I have been to you.
38. If you will not undo, etc. Sebastian is unwilling to have Antonio as a servant, since he cannot afford to keep him.
2. The least occasion more, the smallest additional cause would now bring tears into my eyes.

SCENE II.

8. On a moderate pace, walking at a moderate pace.
9. That you be. A second clause dependent on "she adds."
13. She took the ring of me. We know (though Malvolio did not) that Viola did not leave any ring with Olivia. Viola's woman's wit at once sees through the

mystery. She sees that this is another attempt on Olivia's part to reward her, but she is unwilling to humble the mistress before the servant, and therefore she dissembles. After a moment's reflection she knows moreover that Olivia has fallen in love with her (see II. 20, 33).

14. Peevishly threw it to her. Compare with I. v. 325-327. If Olivia spoke somewhat slightly of Cesario, her depreciatory remark would not be likely to lose any of its force in repetition by Malvolio.
16. Worth stooping for. He places the ring on the ground.
19. My outside, my outward appearance (as a man).
19. Forbid . . . not. The *not* is unnecessary, but in the time of Elizabeth would only be regarded as adding emphasis to the negative idea contained in the word *forbid*. The construction partakes of the nature of a double negative.
23. The cunning of her passion. Cunning = craft. Cf. *Midsummer Night's Dream*. I. i. 86. "With cunning hast thou filched my daughter's heart."
31. Waxen hearts, hearts which readily receive an impression.
35. Poor monster. A monster is an unnatural creature. Viola styles herself thus in allusion to her man's disguise. *Fond*, a verb = dote.
37. As I am man, in my quality as a man.

SCENE III.

10. The four elements, earth, air, fire and water. The due proportion and commixture of these four elements in man was supposed to produce every kind of perfection, mental and bodily. When the mental qualities were in any way deranged, the elements were supposed to be ill mixed. Of the four elements, fire was held to be responsible for cholera, air for blood, water for phlegm, and earth for melancholy. Cf. *Julius Cæsar* V. v. 73.

"His life was gentle, and the elements,

So mix'd in him that Nature might stand up

And say to all the world
'This was a man?'"

13. A scholar, spoken, of course, satirically.
17. Picture of we three, in allusion to the picture of two fools or two asses which was sometimes used as a sign of a country ale-house; underneath the painting would be inscribed "We are three asses," or "We three be fools," the spectator himself, of course, making the third. The Clown here insinuates that Sir Toby and Sir Andrew are as much fools as himself.
24. In very gracious fooling, very happy in your fooling.
25. *Pigrogromitus* . . . *Vapians* . . . *Queubus*, are names invented by the Clown. The works of the French humorist Rabelais (1495-1552) abound in similar

fanciful names, and it has sometimes been thought that Shakespeare was indebted for suggestions to that great author of the Renaissance.

29. I did *impeticos*, etc. The Clown is adapting his language to his audience. In imitation of Sir Toby he coins words, and the phrases he pronounces, are for the most part innocent of meaning. *I did impeticos* may mean I gave to my petticoat companion. A *whipstock* is the handle of a whip round which a strap of leather is usually twisted. *My lady has a white hand* may mean my mistress is a lady. *Myrmidons* were the people led by Achilles in the Trojan war; used as a common noun the word means a petty legal officer, or "any rude ruffian." The line may be interpreted "the houses kept by officers of justice are no places to make merry and entertain her at."
58. A contagious breath. Sir Toby usually knows when he is talking nonsense, Sir Andrew does not. A *contagious breath* would mean, if it meant anything, a pestilential voice.
61. Dulcet in contagion = sweet in pestilence.
62. Make the welkin dance, drink till the sky seems to turn round.
64. Draw three souls out of one weaver. The expression is used to denote the power of music. *Three* souls may be mentioned because Sir Toby is speaking of a catch

in three parts. Or it may be in reference to the Aristotelian philosophy in vogue at the time which gave every man three souls, the vegetive, the animal and the rational. A *weaver* is chosen because weavers were much given to harmony in Shakespeare's time. Many of them were Flemish Calvinists who fled from the persecutions of the Duke of Alva, and were particularly given to singing Psalms.

73. To call thee knave. Because, singing in parts, each one would in turn repeat the words "thou knave."

84. A Cataian, a Chinese, used as a term of reproach to signify a sharper, from the dexterous thieving of those people. But Sir Toby is probably too drunk for precision, and uses the word merely as an opprobrious epithet.

85. Peg-a-Ramsey, the name of an old ballad, also a dance performed to the music of a song of that name. Applied to Malvolio the name is evidently intended as a term of reproach.

86. "Three merry men we be," a fragment of some old song or the conclusion of several old songs. Possibly a song in Peele's *The Old Wives Tales*, 1595, was the original.

"Three merrie men, and three merrie men,
And three merrie men be we;
I in the wood and thou on the ground,
And Jack sleeps in the tree."

87. Tillyvally. *Tillyvally* was an exclamation of contempt which Sir Thomas More's lady is recorded to have had very often in her mouth.

88. There dwelt a man in Babylon, etc. This is a line quoted from the old ballad of *Constant Susanna* (1592). Knight quotes the following stanza:—

"There dwelt a man in
Babylon,
Of reputation great by
fame;
He took to wife a fair
woman,
Susanna she was call'd by
name:
A woman fair and virtuous;
Lady, lady
Why should we not of her
learn thus

To live godly?"

90. Beshrew me. A very mild form of imprecation, so mild indeed, that it is sometimes uttered coaxingly, or, as here, implying no more than simple asseveration.

95. "O, the twelfth day," etc., probably a line taken from some other old ballad, now lost.

100. Gabble like tinkers. Tinkers were proverbial tipplers and would-be politicians.

116. "Farewell, dear heart," etc. This song is published by Percy in the first volume of his "Reliques of Ancient Poetry." We quote the two stanzas from which the passages in the text are taken.

"Farewell, dear love: since
thou wilt needs be gone,
Mine eyes do show my life is
almost done.
Nay I will never die, so long
as I can spy,
There be many mo, though
that she do go."

- There be many mo, I fear
not;
Why then let her go, I
dare not.
- * Farewell, farewell; since this
I find is true,
I will not spend more time in
wooing you;
But I will seek elsewhere, if
I may find love there:
Shall I bid her go? what and
if I do?
Shall I bid her go and
spare not?
O no, no, no, I dare not."
130. Dost thou think, etc. "This
reproof of the steward is
of universal application;
but it was probably an
indirect sarcasm against
the rising sect of the Puri-
tans, who were somewhat
too apt to confound virtue
with asceticism."—KNIGHT.
It was the custom to
have cakes and ale at
"bridals, maypoles, mor-
rices, and such profane
feasts and meetings."
133. Gingers shall be hot. By which
sage remark the clown im-
plies that human nature
will be ever the same, what-
ever may be the private
feelings of a few uncon-
genial spirits.
135. Rub your chain with
crumbs. The chain is
Malvolio's chain of office,
by which he was dis-
tinguished from the inferior
servants. Crumbs were
used to clean plate.
141. Shake your ears—referring
to his asinine qualities. It
will be noticed that Mal-
volio has already left the
room when Maria makes
this suggestive remark.
143. Challenge him the field, *i.e.*
to single combat.
153. Gull him, impose on him.
See II. v. 206: V. I. 355.
159. A kind of Puritan . . . I'd
beat him. Remembering
the characters who use
these expressions we must
not think that we can
derive from this passage
any indication of the light
in which Puritans were
regarded by Shakespeare.
168. Time-pleaser, one who
complies with prevailing
opinions, whatever they
may be, and sets his sail to
every wind.
172. It is his grounds of faith,
he grounds his faith on the
fact that, it is with him
a firm belief that.
173. Vice, a fault or imperfec-
tion. The word had not
formerly so strong a mean-
ing as it now bears.
174. Notable cause to work, excel-
lent grounds to work on.
182. On a forgotten matter, etc.
In the case of any written
matter, the circumstances
of which have been for-
gotten, we can scarcely say
with certainty which of us
wrote it.
191. And your horse. Tyrwhitt
says, reasonably enough:
"This conceit, though bad
enough, shews too quick
an apprehension for Sir
Andrew. It should be
given, I believe, to Sir
Toby . . . Sir Andrew does
not usually give his own
judgment on anything till
he has heard that of some
other person."
201. Penthesilea, the queen of
the Amazons. Sir Toby,
perhaps, applies the name
to Maria, in consideration
of her masculine wit, or it
may be another jest at her
small stature.

208. A beagle, a small sort of hound; a compliment, coming from the lips of the sporting Sir Toby.

211. Cut. A familiar appellation for a common or labouring horse, from having the tail cut short. Falstaff says: "*Spit in my face, call me horse.*" (1 Hen. iv. II. iv. 114.)

214. Burn some sack. Sack and sherry are almost synonymous. To make sack possett we are instructed to "take a pint of ale, and set it over the fire in a basin, and scum it till it be very clean, and let it boil, then put in a pint of sack, and when the sack and ale boil put into it twenty eggs, well beaten together, and keep stirring it till it come to a reasonable substance." — MS. Receipt Book.

SCENE IV.

"The fourth scene of the second act more particularly breathes the blended emotions of love, of hope, and of despair, opening with a highly interesting description of the soothing effects of music, in allaying the pangs of unrequited affection, and in which the attachment of Shakespeare to the simple melodies of the olden time is strongly and beautifully expressed."

—DRAKE.

5. Recollected terms. For this expression we leave it to the student to take his choice from amongst a number of suggested explanations: (i.) catchy,

easily caught up and sung by everybody; (ii.) picked, refined, or trivial—SCHMIDT; (iii.) studied—WARBURTON; (iv.) recalled, repeated—JOHNSON.

16. In the sweet pangs, sweet hopes and passionate longings. Cf. I. i.

29. Let still the woman take, etc. Still = always, ever. It is often supposed that this precept resulted from Shakespeare's own unhappy experience of a wife many years his senior. Such assumptions are, however, dangerous, for Shakespeare was, above all things, a dramatist, and was not in the habit of obtruding himself or his private opinions into his dramatic works.

30. So wears she to him. She adapts herself to him as a garment adapts itself to the form of the wearer.

5. I think it well, I believe you speak truly.

37. Hold the bent, retain its tendency or tension; a metaphor from the sport of archery.

45. Bones, a sort of bobbins, made of bone or ivory. "Lacemakers," says Halliwell, "still call their work 'getting their bread out of the bones.'"

48. The old age, i.e. times of simplicity.

Song. This song can hardly be said to "dally with" love, and it has been suggested that it is not the song which Shakespeare originally wrote for this scene. It is quite possible that it was inserted in the stage edition for some particular actor.

52. Cypress may allude to cypress branches laid in the coffin.
61. Greet, pay marks of respect to, visit.
63. A thousand sighs, etc.
Lay my body in a spot far removed from the haunts of lovers, lest they should be tempted to make pilgrimages to my tomb, there to sigh and weep.
70. Pleasure will be paid, must be requited. A pun on the two uses of the word paid: (i.) rewarded; (ii.) suffer in requital.
72. Leave to leave thee. The Duke's request amounts to "Give me permission now to dismiss you."
73. The melancholy god, the god of melancholy, or the god Melancholy. In Milton, the child of Night and Cerberus.
74. Doublet, the inner garment of a man, pourpoint.
75. A very opal. A veritable opal; which assumes various colours in different lights. The Duke's mind, says the clown, is as varying as the colours of the opal, and his garments should be made to match.
76. Constancy. Feste might have said "inconstancy."
78. That's it, i.e., the absence of any fixed intention.
81. Sovereign cruelty. Abstract for concrete. See p. 125.
99. The liver, the seat of the emotions.
100. That suffer. The antecedent of *that* is in *their*, in l. 98 = the love of those that suffer. *To suffer revolt* is to be nauseated.
104. I owe Olivia, I have for Olivia.

113. She pined in thought, she pined away in a state of melancholy. *Thought* formerly signified melancholy.
115. Like patience on a monument.
Two interpretations: (i.) "She, smiling at sorrow, sat in silent resignation, like patience on a monument"; (ii.) "Perhaps Shakespeare borrowed his imagery from some ancient monument, in which these two figures (of Patience and Grief) were represented."

SCENE V.

3. A scruple, proverbially a very small quantity, an iota or scrap. See III. iv. 187, where the word is used punningly.
8. Notable, distinguished, remarkable—often in a bad than in a good sense. The word is used several times in this play. See II. iii. 174; II. v. 225; III. iv. 209.
10. Bear-baiting. "It is a melancholy proof of the imperfect state of civilization during the reign of Elizabeth, that the barbarous sport of *bear and bull-baiting* should have been as favourite a diversion of the court, nobility, and gentry, as of the lower class of society."—DRAKE. Sunday was the day usually selected for this pastime, but towards the end of the century public opinion declared itself against such desecration of the Sabbath. An accident at Paris Gardens (where the Queen's

bears were kept) on Sunday, January 13th, 1593, when many people were injured by the falling of the stage during a bear-baiting, was made the occasion of much moralizing in clerical pulpits.

12. We will fool him, etc. The bears "are fastened behind, and then worried by great English bull-dogs." A still more inhuman practice is thus described: "To this entertainment, there often follows that of whipping a blinded bear, which is performed by five or six men, standing circularly with whips, which they exercise upon him without any mercy, as he cannot escape from them because of his chain."
15. Little villain. See the note on (I. v. 226).
16. Metal of India, my jewel, *Cf.* Ger. *Goldmädchen*. Or Sir Toby may be alluding to Maria's spirit of enterprise, her courageous qualities, in which case metal = mettle = high courage.
17. Box tree, a shrub, much used for borders of garden beds, and frequently to be seen in old-fashioned gardens. The shrub is now usually kept down, and not allowed to attain to such dimensions that three men might conceal themselves within it.
19. Practising behaviour. Readers of Meredith will be reminded of Tinman practising deportment in his court suit before a cheval glass in *The House on the Beach*. The two characters, Malvolio and Tinman, have

many characteristics in common.

22. Close, stand close, do not betray yourselves by any noise or movement.
28. She did affect me, she regarded me with affection, liked me. *She* refers to Olivia.
29. Should she fancy, if she should ever fall in love.
34. Overweening, presumptuous, arrogant, alluding to Malvolio's impertinence in daring to regard himself as a possible suitor of Olivia.
35. Contemplation, ecstasy; not very far removed from madness.
38. 'Slight. An oath. In all such abbreviated expressions, 'S is a corruption of *God's*, *Cf.* 'Sblood, 'slid, etc.
45. The Strachy. One of Shakespeare's "desperate" passages to which no satisfactory explanation has yet been given. No doubt the allusion would be understood by the poet's contemporaries. All that we can say with certainty is that the reference must be to some lady who married beneath her. Examples have never been rare. Lord Bacon's daughter married her gentleman usher, Underhill.
An ingenious conjecture (by Mr. R. P. Knight) is that *Strachy* is a corruption of *stratico*, the regular title of the governor of Messina. If so, "the lady of the Strachy" will mean "the governor's lady." Illyria, it will be remembered, is not far from Messina.

45. Yeoman of the wardrobe, a gentleman servant who had charge of this department of the household.
46. Jezebel. A most inappropriate epithet to apply to Malvolio; but Sir Andrew is the speaker.
50. My state. My (canopied) state chair.
51. Stone-bow. This instrument was a toy for children, a kind of cross-bow from which stones were shot.
66. Wind up my watch. Watches, says Johnson, were very uncommon in Shakespeare's time. When Guy Faux was taken, it was urged as a circumstance of suspicion that a watch was found on him.
66. Play with my —. Malvolio was about to say "my chain," but, remembering that his steward's chain was a badge of office, he hesitates, then substitutes "some rich jewel."
68. Courtesies, bows low, makes his reverence. The word was formerly applied to men as well as to women.
71. With cars, as we might now say, "keep silence, though wild horses should try to draw a sound out of you."
73. Austere regard of control. Malvolio's affected phraseology for look of stern authority, cf. l. 53.
74. Take you a blow. *Take* is used in its original sense of *touch* or *strike*—in a beneficial or harmful manner.
83. The sinews of our plot. We speak of money as the

- "sinews of war." Similarly, caution and silence are the "sinews of a plot," that wherein its strength or safety lies.
91. Employment. Another instance of Malvolio's affected language = work, business, cf. "What's to do?"
93. Woodcock near the gin. The woodcock, like the gull, is used as an emblem of stupidity.
94. The spirit of humours, etc. May the god of humour suggest to him to read the letter aloud!
99. In contempt of question, without a shadow of doubt; to question it would be absurd.
104. By your leave, wax. Malvolio apologises to the seal whilst breaking it. At the same time he would touch it with his lips.
105. Her Lucrece, her seal bearing the image of the head of Lucretia. Lucretia, a Roman matron, a type of chastity, and the subject of one of Shakespeare's early poems; a favourite head for signet rings and seals.
107. Liver and all. The liver is the seat of the passions. See. l. i. 37-39 and note p. 83.
113. Numbers, metre. The metre changes from iambic verses of two feet to iambs of four feet.
117. A Lucrece knife, a knife such as that with which Lucretia slew herself.
126. Stanion, an inferior kind of hawk, held in very low estimation; also called a kestrel.

bears were kept) on Sunday, January 13th, 1583, when many people were injured by the falling of the stage during a bear-baiting, was made the occasion of much moralizing in clerical pulpits.

12. We will fool him, etc. The bears "are fastened behind, and then worried by great English bull-dogs." A still more inhuman practice is thus described: "To this entertainment, there often follows that of whipping a blinded bear, which is performed by five or six men, standing circularly with whips, which they exercise upon him without any mercy, as he cannot escape from them because of his chain."
15. Little villain. See the note on (I. v. 226).
16. Metal of India, my jewel, Cf. Ger. *Goldmädchen*. Or Sir Toby may be alluding to Maria's spirit of enterprise, her courageous qualities, in which case metal = mettle = high courage.
17. Box tree, a shrub, much used for borders of garden beds, and frequently to be seen in old-fashioned gardens. The shrub is now usually kept down, and not allowed to attain to such dimensions that three men might conceal themselves within it.
19. Practising behaviour. Readers of Meredith will be reminded of Tinman practising deportment in his court suit before a cheval glass in *The House on the Beech*. The two characters, Malvolio and Tinman, have

many characteristics in common.

22. Close, stand close, do not betray yourselves by any noise or movement.
28. She did affect me, she regarded me with affection, liked me. *She* refers to Olivia.
29. Should she fancy, if she should ever fall in love.
34. Overweening, presumptuous, arrogant, alluding to Malvolio's impertinence in daring to regard himself as a possible suitor of Olivia.
35. Contemplation, ecstasy; not very far removed from madness.
38. 'Slight. An oath. In all such abbreviated expressions, 'S is a corruption of *God's*, Cf. 'Sblood, 'slid, etc.
45. The Strachy. One of Shakespeare's "desperate" passages to which no satisfactory explanation has yet been given. No doubt the allusion would be understood by the poet's contemporaries. All that we can say with certainty is that the reference must be to some lady who married beneath her. Examples have never been rare. Lord Bacon's daughter married her gentleman usher, Underhill.
An ingenious conjecture (by Mr. R. P. Knight) is that *Strachy* is a corruption of *stratico*, the regular title of the governor of Messina. If so, "the lady of the Strachy" will mean "the governor's lady." Illyria, it will be remembered, is not far from Messina.

45. Yeoman of the wardrobe, a gentleman servant who had charge of this department of the household.
46. Jezebel. A most inappropriate epithet to apply to Malvolio; but Sir Andrew is the speaker.
50. My state. My (canopied) state chair.
51. Stone-bow. This instrument was a toy for children, a kind of cross-bow from which stones were shot.
56. Wind up my watch. Watches, says Johnson, were very uncommon in Shakespeare's time. When Guy Faux was taken, it was urged as a circumstance of suspicion that a watch was found on him.
66. Play with my —. Malvolio was about to say "my chain," but, remembering that his steward's chain was a badge of office, he hesitates, then substitutes "some rich jewel."
68. Courtesies, bows low, makes his reverence. The word was formerly applied to men as well as to women.
71. With cars, as we might now say, "keep silence, though wild horses should try to draw a sound out of you."
73. Austere regard of control. Malvolio's affected phraseology for look of stern authority, cf. l. 53.
74. Take you a blow. *Take* is used in its original sense of *touch* or *strike*—in a beneficial or harmful manner.
83. The sinews of our plot. We speak of money as the "sinews of war." Similarly, caution and silence are the "sinews of a plot," that wherein its strength or safety lies.
91. Employment. Another instance of Malvolio's affected language = work, business, cf. "What's to do?"
93. Woodcock near the gin. The woodcock, like the gull, is used as an emblem of stupidity.
94. The spirit of humours, etc. May the god of humour suggest to him to read the letter aloud!
99. In contempt of question, without a shadow of doubt; to question it would be absurd.
104. By your leave, wax. Malvolio apologises to the seal whilst breaking it. At the same time he would touch it with his lips.
105. Her Lucrece, her seal bearing the image of the head of Lucretia. Lucretia, a Roman matron, a type of chastity, and the subject of one of Shakespeare's early poems; a favourite head for signet rings and seals.
107. Liver and all. The liver is the seat of the passions. See l. i. 37-39 and note p. 83.
113. Numbers, metre. The metre changes from iambic verses of two feet to iambics of four feet.
117. A Lucrece knife, a knife such as that with which Lucretia slew herself.
126. Staniel, an inferior kind of hawk, held in very low estimation; also called a kestrel.

127. Checks. A term in falconry, meaning changes the game while in pursuit. The meaning is well illustrated in III. i. 74, upon which see note p. 102.
130. Formal, regular, orderly, customary.
132. Alphabetical position, etc. What is the significance of the (four) letters being placed in such an order?
137. Sowter, properly a cobbler or "bot'her," but here used as the name of a hound whose scent is not of the keenest.
137. Cry upon 't, yelp on perceiv-
ing it, as a hound yelps on a scent.
142. Excellent at faults, most skilful on a false trail.
144. That suffers under probation. What follows ("that") fails when tested or tried.
146. O shall end, *i.e.* when the plot is discovered, Malvolio will cry O! with vexation.
155. It would bow to me, it could be made to serve me.
157. Revolve, turn it over in your mind.
157. In my stars, in my fortune. See note on I. iii. 143 p. 86.
160. Thy fates, etc. Thy fortune is waiting to welcome you with open arms; be courageous, seize it.
163. Slough. The *slough* of a snake is its skin, which it changes periodically.
166. Trick of singularity, habit of eccentricity.
168. Yellow stockings. Gaudiness, in respect to stockings, appears to have been carried to a most ridiculous excess in Elizabeth's reign. They consisted either of woven silk, or ware cut out by the tailor "from silk, velvet, damask, or other precious stuff." They were gartered externally and below the knee with materials of such expensive quality that "men of mean rank wear garters and shoe-roses of more than *five pounds price*." Red silk stockings, parti-coloured garters, and cross-gartering, so as to represent the varied colours of the Scotch plaid, were frequently exhibited. The garters were often made of gold and silver, or satin and velvet with a gold fringe. No doubt Shakespeare intended in this play to ridicule such coxcombry, which would appear peculiarly out of place in one of Malvolio's general sobriety of demeanour.
176. Daylight and champain. Circumstances most favourable for discovering a trail.
177. Politic authors. Authors who treat of politics or state policy.
194. Still smile. Smile continually.
206. Gull-catcher. See the note on woodcock, l. 93.
209. Tray-trip. An old game played with dice. Success in it depended upon throwing a *traye* = *trois* = three. "And *trip* without a *traye* makes bad, I wist,
To sit and mourne among
the sleeper's ranke."
(Machivell's Dogge.)
217. Aqua-vitæ, brandy. Fr., *eau-de-vie*.
227. Tartar, Tartarus, the lowest depth of the infernal regions,

ACT III.

SCENE I.

1. Save thee, for "God save thee!" a common form of salutation.
2. Tabor, a small drum used by clowns on occasions of festivity.
12. To see this age! What an age this is for argument! For the sentiment cf. *Hamlet* V. i. 190.
"How absolute the knave is! We must speak by the card."
13. A cheveril glove is a glove which will stretch. So a sentence (or spoken opinion) may be so stretched (or strained) that it will have a meaning, the reverse of what was originally intended.
18. Make them wanton, turn to evil uses.
25. Since bouds disgraced them. These words have been thought to allude to an order of the Privy Council, who on the 22nd of June, 1600, issued an order for the reduction of the number of play-houses, limiting these buildings to two, *The Fortune* and *The Globe*. Such, however, was the popularity of the theatre that, notwithstanding these injunctions were re-issued the following year, with still stronger injunctions, they could never be effectually carried out.
34. If that be to care, etc. If not caring for you is the same thing as caring for nothing, then I wish that my not caring for you would turn you into nothing (make you invisible).
42. Corrupter of words. To corrupt words is to pervert them from their proper uses, hence to pun or quibble.
45. I would be sorry, sir, etc. *But* = if . . . not. The Clown having said above, "The Lady Olivia has no folly," now carries war into the opposing country. After saying "I should be sorry to think folly is any more associated with my mistress than with your master," he adds significantly, "I think I saw your wisdom there"—implying that Viola is the Duke's fool.
49. Pass upon, a figure of speech borrowed from the fencing art, to make a thrust; hence, "If thou practisest thy wit upon me."
50. Expenses, something to spend, a "tip."
55. Sick for one, sick for want of one, pining for one. No doubt Orsino wore a beard.
56. My chin, with the emphasis on the *my*.
57. A pair of these. He points to the coin in his hand.
64. The matter is not great, etc. The first coin received by the Clown stands for Prince Troilus; the second, which he now asks for, is to stand for Cressida. Cressida was a beggar. Hence the Clown intimates that in asking for a second piece he is asking for very little.
73. The quality of persons, *i.e.* their nature or character. *The time*. He must adapt his fooling to the occasion.

74. Like the haggard. A *haggard* is a species of hawk, wild and difficult to be reclaimed, which, if not well trained, flies indiscriminately at every bird. *To check*, of a hawk, is to stop at the sight of game not seen before. The meaning of the passage seems to be, The wise fool, while taking the utmost care to use his folly wisely, must nevertheless vent it upon all persons of all conditions.
81. Dieu vous garde, monsieur, *Fr.* for "God save you, sir!"
82. Et vous aussi; votre serviteur, and (God save) you too; (I am) your servant.
84. Encounter the house. Sir Toby's affected language. Other instances from this scene of the affected style which Shakespeare frequently satirises are, *List of my voyage* (l. 89), *taste your legs* (l. 90), *answer with gait and entrance* (l. 96), *rain odours* (99).
96. Answer with gait and entrance. In reply to your bidding I will go and enter; the two words being suggested by the *go* and *enter* of the preceding line.
103. Vouchsafed, condescending to listen, attentive.
104. Get 'em all three all ready. I will learn these expressions and air them on the first opportunity.
The reader will have already noticed the characteristic of Sir Andrew that most of his conversation is made up of the repetition of other people's words, which he often uses with no sort of appropriateness.
114. Lowly feigning, mock humility.
122. By your leave, I pray you = please do not.
125. Solicit, urge your suit, seek by petition.
128. The last enchantment. The working of the spell or enchantment is described in l. v. 314-324.
129. Abuse, deceive; not now used in this sense, though we still use the word 'dis-abuse' in the opposite sense = undeceive. The meaning 'deceive' fits the last two objects. For the first, *myself*, the word seems rather to mean 'misuse,' 'put to a bad use,' 'disgrace.' Such use of a word with different meanings is called Zeugma.
134. Set mine honour at the stake, a metaphor from bear-baiting. *Cf.* II. v. 9, and *Macbeth* V. vii. 1, 2.
"They have tied me to a stake; I cannot fly,
But bear-like, I must fight the course."
So Olivia's honour, she says, must be baited or torn to pieces by Viola's unrestrained thoughts. In other words, her honour is at the mercy of Viola, who can exert all a tyrant's power over it.
137. A cypress, a kind of kerchief or veil worn by ladies, of the gauzy material now called crape. Olivia uses the word (i.) in allusion to her state of mourning for her brother; (ii.) in reference to its semi-transparency, as contrasted with 'a bosom' and implying that the secret of her heart must be visible to Viola.

139. A degree to love, a step towards love. The steps of a ladder are called degrees in *Julius Caesar*. Cf. also "Of all the paths, that lead to woman's love Pity's the straightest." Beaumont and Fletcher, *Knight of Malta*. and "Pity's akin to love." Thos. Southerne, *Oroonoko*.

140. Grise, a step. O.F. *grès* (seen in degré). L. *gressus*.

140. A vulgar proof. In *Julius Caesar* (II. i. 20), 'a common proof' = a matter of common experience.

142. Time to smile again. Because she would rather be regarded as an enemy by *Cesario* than with cold indifference. In the succeeding lines she is the 'prey,' *Cesario* the proud 'lion.'

150. Westward-ho! "a cry of the watermen on the Thames, which gave its name to one of Webster's plays." CL. Pr.

151. Grace and good disposition. May the blessing of heaven and good luck attend you.

155 You do think you are not, etc., you think you are in love with me, believing me to be a man, but you are not.

156. I think the same of you, *i.e.* I think you are really above the condition of a page.

158. As I would have you be, *i.e.* in love with me.

161. What a deal of scorn, etc. What a great deal of scorn appears in . . . and how beautiful it looks!

164. Would seem hid, would wish not to appear.

164. Love's night is noon. Love can no more remain hidden than can the brightest daylight.

169. Clause, inference, conclusion. 'Nor wit nor reason,' etc., is the inference from 'I love thee so.'

175. That no woman has. *That* refers to my heart, bosom, truth, the three words expressing one idea.

SCENE II.

2. Dear venom. Sir Andrew earns this title from Sir Toby by his apparent virulency. We must conceive 'not a jot longer' to have been spoken with much emphasis.

14. 'Slight. See II. v. 33.

17. They . . . grand-jurymen. *They* refers to 'judgment and reason.' *Grand-jurymen* are persons of judgment and intelligence by whom important questions of evidence have to be decided.

18. Before Noah was a sailor, before the flood.

21. Dormouse, sleeping.

22. Brimstone in your liver, another expression for 'put fire in your heart,' liver denoting the seat of courage. See also the note on I. i. 97, and cf. 2 *Henry IV.* V. v. 33. "I will inflame thy noble liver and make thee rage."

24. Fire-new = bran-new (= brand-new, bright as a fire-brand. A.S. *brennan*, to burn).

28. Sailed into the north, *i.e.* into the region of cold (looks).

80. Icicle on a Dutchman's beard. This passage has been supposed to contain an allusion to the voyage of the Dutchman Barentz, who discovered Nova Zembla in 1596.

32. Policy, craft. Both *policy* and *politician* are generally used by Shakespeare in a bad sense.

35. A Brownist. The Brownists were so called from Robert Browne, a noted separatist in Queen Elizabeth's reign. They were called Separatists (and later Independents) because they separated or withdrew from attendance at public worship on the ground that the existence of a national Church was contrary to the Word of God. They were persecuted by the law and seem, in the time of our author, to have been the constant objects of popular satire. They rejected ceremonies as relics of idolatry and the rule of bishops as unscriptural. Amongst the earliest exiles from England were those who afterwards became famous as the Pilgrim Fathers of the *Mayflower*.

40. Love-broker. Pandarus in *Troilus and Cressida* was a love-broker. See Classical Allusions, *Troilus*.

47. No matter how witty = wit does not matter, you need not be witty.

48. Invention, imagination, fiction.

49. If thou thou'st him. To address as *thou* a person

with whom one was not on intimate terms was regarded as an insult. *Thou* was the customary address from superiors to inferiors; it expressed familiar tenderness as well as anger, reverence as well as contempt. Theobald quotes from the attack of the attorney general upon Sir Walter Raleigh (1603). "All that he did was by *thy* instigation, *thou* viper; for I *thou* thee, *thou* traitor."

52. Bed of Ware. Ware, a town near London, at an inn of which a bed, of about 11 feet square, attracted the curiosity of travellers.

55. A goose-pen, a quill pen; but there is also the secondary idea of a pen wielded by a goose.

57. Cubiculo, the apartment where Sir Andrew was lodged, the Ablative of *cubiculum*, a lying, sleeping, or sitting room; or the termination o may be in imitation of the Italian, then fashionable, and not the sign of the Ablative case.

58. Dear, expensive, costly. See Note on I. iii. 22.

67. His liver, the seat of courage. See above on I. 22. A white or bloodless liver is often alluded to in Shakespeare as a sign of cowardice. Cf. *Macbeth* V. iii. 13.

"Go prick thy face and over-red thy fear,
Thou lily-livered boy."

70. No great presage of, nothing presaging or indicating.

71. Youngest wren of nine. The wren is one of the smallest of British birds which generally lays nine or ten eggs at a time. The last hatched are usually the smallest and weakest of the whole brood. See the Note on I. v. 226; II. iii. 201.

75. Renegado. A Spanish word, since anglicised into renegade = a deserter, apostate.

80. Like a pedant, etc. Pedant seems to mean no more than pedagogue, school-master. It appears to have been a not uncommon custom for schools to be kept in the *parvts*, or room over the church porch.

Country schoolmasters in the reigns of Elizabeth and James I. enjoyed a most unenviable reputation. A writer of the period declares, "it is a general plague and complaint of the whole land; for, for one discreet and able teacher, you shall find twenty ignorant and careless; who, whereas they make one scholar, they mar ten." Another writer of the same era says that "in many places, especially in Italy, of all professions that of *pedanteria* is held in basest repute; the school-master almost in every comedy being brought upon the stage, to parallel the *Zani* or *Pantaloon*."

84. The new map. This allusion serves as an indication of the date of the play, see p. vi. In 1599 one Edward Wright published "Certain Errors in Navigation De-

tected and Corrected," and in the following year was produced in an edition of Hakluyt's *Voyages*, a new map purporting to be "a true hydrographical description of so much of the world as hath been hitherto discovered." This map, which was probably the joint production of Wright, Hakluyt, and Molyneux, contains "a marked development of the geography of India," and is traversed in every direction by lines which, radiating from various centres on different parts of the map resemble a number of spiders' webs.

SCENE III.

2. You make your pleasure of your pains, *i.e.* your trouble is a pleasure to you.

6. Not all love, etc. It was not altogether my longing to see you that sent me forth, though that was great enough to urge me to a longer voyage.

12. The rather by these arguments, all the more readily owing to these reasons. *Rather* = sooner, comparative of O.E. *raihæ*, early.

19. Reliques, monuments.

28. It would scarce be answer'd. I should not easily render a satisfactory account of it.

31. Quality of the time, the nature of the circumstances, *i.e.* the circumstances and quarrel were such as might easily have given cause for bloodshed.

39. The Elephant. The name of a hostel or inn.

45. Your store, the funds at your disposal.

SCENE IV.

2. What bestow of him? what gift shall I bestow on him? See p. 127.
5. Sad and civil, sober and well-mannered. *Cf. uncivil* in III. iv. 276.
9. Possessed, under the influence of an evil spirit.
13. Tainted in 's wits, infected or diseased in mind. See III. i. 75.
20. A sad occasion, a serious matter. In the next line *sad* = grave, melancholy.
22. Make some obstruction in, stops the free flow of, causes stagnation of.
25. "Please one and please all," a lengthy ballad supposed to have been composed by Richard Tarlton, the actor. "Please one, please all" is the burden of the song which is supposed to be sung by a crow perched upon a wall. The long list of persons whom we are to please embraces the whole of the female sex.
28. Not black in my mind, not gloomy or morose. We must picture Malvolio's face wreathed with smiles throughout this scene.
37. At your request! Shall I reply to an enquiry by such a one as you! *Daws* = jackdaws, which, in poetry, seldom obtain honourable mention.
56. Thou art made, thy fortune is assured.
60. Midsummer madness. "Some people about midsummer moon are affected in their brain."—*Poor Richard's Almanack*. "An adage founded on the common

opinion, that the brain, being heated by the intensity of the sun's rays, was more susceptible of those flights of imagination which border on insanity, than at any other period of the year."—DRAKE.

70. Do you come near me now, does it come home to you now who and what I am?
72. Concurs directly with, agrees exactly with.
79. Consequently, pursuant, accordingly.
81. In the habit of some sir of note, in the fashion of a distinguished gentleman.
82. Lined her, caught her (as a bird with bird-lime).
82. It is Jove's doing. Malvolio seems to be thinking, "I was altogether too excellent a person to remain a servant, and Jove has raised me out of my humble position."
84. 'Fellow.' Of course, Olivia did not intend the word to bear the meaning which Malvolio attributes to it.
85. After my degree, according to my station.
87. No dram of a scruple, etc. A pun on *scruple*, the third part of a dram. Not an atom of doubt (*scruple*), not the faintest shadow (*scruple*) of doubt.
94. Drawn in little, brought together into a small compass.
95. Legion. *Cf. Mark v. 9*. "My name is Legion: for we are many."
99. Discard you, dismiss you from service—as cast-off clothing. *Private* = privacy.

101. Hollow, deep, low, as if reverberating from a cavity. Malvolio has probably assumed a tone of authority such as did not naturally belong to him.

112. Pray God, he be not bewitched. Shakespeare here and in IV. ii. gives us intentionally ridiculous illustrations of scenes which he had, not improbably, himself witnessed in the country, where the belief in witches was very real in Elizabeth's reign.

The power supposed to be possessed by evil spirits exercised much attention at this time. They were supposed to enter into the bodies of human beings, or otherwise influence them so as utterly to deprive them of all self-control, and render them mere automata under the command of the fiends. This was known as possession. Priests, preachers, school-masters, became so commonly exorcists that the Church found it necessary to forbid the casting out of spirits without a special licence for that purpose.

In 1576 Bessie Dunlop was tried and condemned to death for witchcraft. In 1590 a batch of witches were put to death, and James I. was present at the trials.

126. Biddy. Sir Toby is trying gentleness. 'Biddy,' like 'chuck,' is a call to attract chickens, and is used as a term of endearment. Cf. *Fr. Bidd.*

127. Cherry pit, a child's game which consisted of pitching cherry-stones into a small hole.

128. Collier. Persons of this trade were formerly in bad repute, from the blackness of their appearance; consequently they were often compared to or assorted with the devil. Hence the proverb, "Like will to like, as the devil with the collier."—*Ray's Proverbs.*

129. To say his prayers. Prayer was one of the methods commonly adopted to exorcise the fiend. A specimen of invocation is given in *The Comedy of Errors*, IV. iv. 57.

I charge thee, Satan, housed
within this man.
To yield possession to my
holy prayers,
And to thy state of darkness
bid thee straight;
I conjure thee by all the
saluts in heaven.

135. I am not of your element. I do not belong to your world.

140. His very genius, etc. The plot has so worked with him that his very soul is infected with it, i.e. nothing will now shake his belief in himself and his influence upon Olivia.

145. The house will be the quieter. We must suppose that Maria, in common with the other servants, had often suffered from Malvolio's conscientious attention to his duty of exercising authority over his inferiors.

146. A dark room and bound. The treatment to which unfortunate persons suffering from mental diseases were subjected in Elizabeth's

than times was hardly calculated to effect a cure. The ordinary method of dealing with lunatics was to keep them bound and confined in a dark room; the monotony of this treatment was occasionally relieved by visits from the quack who had charge of the case, and who would mumble a prayer or mutter an exorcism. Another popular but equally barbarous cure was by flagellation. *Cf. As You Like It*, III. ii. 421.

152. Finder of madmen, a pun on the two meanings of *find* (i.) discover: (ii.) bring in a verdict. There *may* also be an allusion to the witchfinders who, says Johnson, were very busy at this time.

154. A May morning. The season of festivity, especially the first of May. It was usual, on the first of May, to exhibit metrical interludes of the comic kind, as well as the Morris dance. In Garrick's Collection of Old Plays occurs one, entitled, "A mery Geste of Robyn Hood, and of hys Lyte, wyth a newe Playe for to be played in Maye-Games, very pleasaunte and full of pastyme."

155. The challenge. "In *Twelfth Night*, Shakespeare tried to effect, by ridicule, what the State was unable to perform by legislation. The duels, which were so incorrigibly frequent, were thrown into a ridiculous light by the affair between Viola and Sir Andrew Aguecheek."—
DRAKE.

163. Wonder not, nor admire not. Sir Andrew himself would certainly not have been able to distinguish between the meanings of the two words, and we need not try to.

172. Sense-less. Sir Andrew, of course, is to hear nothing beyond the *good sense*.

178. O' the windy side, to windward; the side *from* which the wind blows, hence the safe side.

183. Thy friend, etc. A specimen of Sir Andrew's "excellent ignorance."

192. Bum-bailly, a subordinate officer employed in arrests for debt. One of the principal duties of a bum-bailiff is to sit in the house of the debtor and watch the actions of its inmates.

196. Twanged off, fired from the lips.

208. Set upon Aguecheek, etc., deck him with. *Cf. Hamlet* IV. vii. 131, "Set a double varnish on the fame the Frenchman gave you."

214. Cockatrices. A cock with a dragon's tail supposed to be hatched by a cock from a viper. The propensity referred to is alluded to by Bacon. "This was the end of this little cockatrice of a king, that was able to destroy those that did espy him first."

225. With the same 'haviour, etc. My master's melancholy is just as headstrong and potent as is your passion; i.e. my master is no less deeply in love than you are. 'Haviour = behaviour, *bears* = uses; to 'bear behaviour' is 'to behave.'

227. Jewel, any ornament of value.

234. I will acquit you, I will cry quits with you, release you from your debt.

250. Knight, dubbed with, etc. "No soldier by profession, not a knight banneret, dubbed in the field of battle, but, on carpet consideration, at a festivity, or on some peaceable occasion, when knights receive their dignity, kneeling, not on the ground, as in war, but on a carpet."—JOHNSON.

261. Pangs of death and sepulchre. Sir Toby employs all the most terrifying language he can think of.

262. Hob, nob. An adverb, corrupted from *hap ne hap*, i.e. let it happen or not; at random.

Give 't or take 't, i.e. give or take the mortal blow.

266. Put quarrels on, seek quarrels with.

272. Answer him, accord or grant to him.

274. Meddle you must, you must do your share in the matter, i.e. fight.

277. Do me this courteous office, etc., do me the kindness to ascertain from.

285. To a mortal arbitrement, to such a degree that only death can decide it.

292. Fatal opposite, deadly adversary.

297. Sir priest. "Within the limits of mine own memory, all readers in chapels were called *Sirs*, and of old have been writ so."—*Reed's Shakespeare*.

Shakespeare has bestowed the title on the inferior

order of the clergy in several of his plays, as *Sir Topas* in this play, *Sir Hugh* in *Merry Wives of Windsor*, *Sir Oliver* in *As You Like It*, and *Sir Nathaniel* in *Love's Labour's Lost*. The custom owes its origin to the language of our universities, which confers the title of *Dominus* on those who have taken their first degree or bachelor of arts.

301. Firago, virago. Dr. Johnson suggests that Sir Toby means, "I never saw one who had so much the look of a woman with the powers of a man." I rather think the word was used by Shakespeare with the idea that a fierce-looking woman is more unnatural and more terrible than the fiercest man.

301. Pass. A fencing term for a few thrusts, a bout or turn.

302. Scabbard and all. Sir Toby can afford to talk mere nonsense, having seen to what an extent Sir Andrew is terrified.

303. Stuck-in. It. *stoccato*, a thrust.

304. On the answer. Every stroke in fencing has its counter-stroke or answer; on the return thrust.

304. Pays you, gives you tit for tat, a Roland for an Oliver.

306. Sophy. See Proper Names.

322. Is as horribly conceited, has a no less fearful opinion of.

323. For the supportance of, to enable him to keep.

331. How much I lack of, how far I am from being.

336. Bout. Another fencing term. Fr. *botte*, a turn.

397. The duello. Duelling, from its frequency in Elizabeth's reign, had given rise to a complicated system of rules for its regulation; books even existed to explain and adjust the causes and modes of quarrelling. Touchstone, in *As You Like It*, informs us that "We quarrel in print, by the book; as you have books for good manners." V. iv. 94.
398. I'll be with you anon. It would appear that Sir Toby, in his wisdom, retires to some position out of sight, leaving the others to encounter the officers. He does not appear again till after their departure.
399. For that I promised you. See 1. 315. He refers to his horse Capilet, but, of course, Viola knows nothing of the promise.
400. My present, what I actually have with me.
401. My misery, me in my misery.
402. So unsound. Unsound in character, hence untrue to myself. Antonio, a type of the generous friend, was not a man to recall to the memory of another the services he had done him, if the debtor was inclined to forget or repudiate them.
403. Let me speak a little. The irregularities of construction in the following sentences are due to Antonio's intense emotion.
404. I snatch'd one half. I snatched him out when he was one half in, etc.
405. This god, *i.e.* Viola. The word explains the metaphorical use of "image," "venerable," "devotion," above.
406. Done good feature shame, disgraced a fair appearance.
407. The unkind, those not true to their "kind" or nature.
408. Empty trunks, etc. Chests or coffers of ivory or cypress were esteemed highly ornamental pieces of furniture for apartments designed for the use of visitors. They were richly ornamented on the tops and sides with scroll work, emblematical devices, etc., and were elevated on feet.
409. Sage saws. Mottoes or maxims of prudent wisdom. *Couplet* may here be used for "couple," for it is to be observed that Sir Toby omits to whisper any couplets.
- It is interesting to learn that such mottoes or couplets were, in Shakespeare's time, often placed in halls and servants' chambers for the instruction of domestics. As a specimen of these *saws*, we give a couplet extracted from a publication of 1601:—
- "Go neat, not gay, and
spend but as you
spare;
And turn the colt to
pasture with the
mare."
410. Living in my glass. I see the very image of my brother every time I behold myself in my mirror.
411. In this fashion. It is difficult to imagine how Viola, in Illyria, should come to wear, as a page, the same costume which Sebastian, a prince in another country, used habitually to wear.

418. Salt waves fresh in love. There is a quibble in the use of the word *fresh*. Salt waves are ever fresh in love, or know nothing but love, and salt waves become fresh, there is so much love in them.
424. More a coward, more of a coward, more cowardly.
431. The event, the issue or result. We shall see that the issue was very different from what Sir Toby expected.
436. 'Slid. See note on II. v. 86. Sir Andrew recovers his courage on hearing the new version of Viola's prowess.

ACT IV.

SCENE I.

We are to suppose that the Scene opens in the middle of a conversation, and that Sebastian has denied knowledge of Olivia.

3. Go to. Used as a rebuke. Come! nonsense!
5. Held out, persisted in. Of course the Clown thinks that Sebastian is Cesario and that he is feigning.
6. Nor I am not. This speech is full of double negatives.
15. Cockney, one well acquainted with the manners of the town and consequently with affected phrases. The "world" is called "lubber," as contrasted with the cockney who fills so small a part of it. The Clown, still commenting on Sebastian's use of the strange word "vent," says that he fears that soon the whole world will become addicted to affectation.

19. Foolish Greek. The Greeks were proverbially spoken of by the Romans as fond of good living and free potations. From them we took the name of a *Greek* for a jovial fellow, which ignorance has since corrupted into *grig*; saying "as merry as a *grig*."
24. After fourteen years' purchase. To obtain land "after fourteen years' purchase" is to obtain it in full possession on paying fourteen times the annual rental. The usual price at the time appears to have been twelve years' purchase.
25. Have I met you again. *CJ.*, III. iv. 341-2.
37. Action of battery. A law term; battery = beating. Fr. *battre*. Sir Andrew, whose courage is oozing out now that he has been struck, declares he will prosecute Sebastian for assault.
43. You are well fleshed, your blood is up and you are eager for the combat. "To flesh" is to make fierce (as a dog fed with flesh only).
55. Rudesby, rude fellow, brute, blusterer—a familiar word.
56. Let thy fair wisdom, etc. Be guided by wisdom, and be not moved by passion owing to this ill-mannered and unwarrantable attack upon thy peace.
57. Extent. A legal term, meaning (i) a seizure, e.g. Make an *extent* upon his house and lands. *As You Like It*, III. i. 17; and (ii) a violent attack, such as is made in serving an extent.

59. Fruitless pranks, senseless practical jokes.
62. Beshrew. See Glossary.
63. Started, etc. He made my heart bound. The use of the word "start" indicates a play on the words *heart* and *hart*. See also I. i. 21.
64. What relish is in this? What is the meaning of this exciting yet agreeable incident? *Relish* = pleasing taste.
66. Let fancy, etc. Let imagination continue to hold my senses in their present state of oblivion, *i.e.* to preserve this delusion.

SCENE II.

8. To become the function, to suit the part.
10. Said, called. *A good house-keeper*, one who keeps a good house, or, as we should say, a good table.
Drunkards, says Prynne, are called "open, liberal, or free housekeepers."
14. Bonos dies. The Clown's Latin for "Good day."
15. Hermit of Prague. It does not appear that any particular person is alluded to either in the "Hermit of Prague" or in "a niece of King Gorboduc." See the note on I. v. 39. Gorboduc is the name of a mythical British king, who succeeded to the throne soon after Lear.
24. [Within.] Malvolio is in an inner chamber off the stage.
29. Hyperbolic means exaggerated, of language; the meaning here may be "excessively diabolical," or it may be that the Clown merely wishes to employ a long, full sounding adjective. On the practice of exorcising devils. See the note on III. iv. 112-129.
44. Barricadoes. The unnaturalized form of the word barricades.
44. Clearstories. An architectural term meaning the upper rows of windows, as in halls and churches. In a Gothic church they are above the arches of the nave.
45. South-north, etc. It is clear that the Clown is talking nonsense, but not so clear either why he should talk such nonsense, or why Malvolio should continue to think him to be Sir Topas. Perhaps the Clown is trying to "face him out of his wits." See I. 101 of this scene.
56. Any constant question, any question requiring a regular or consistent answer. *Constant* = consistent.
62. No way approve. The Pythagorean doctrine would not be regarded with favour by one who held Puritanical views.
66. Allow of thy wits, allow that thou art in possession of thy wits.
67. Dispossession, deprive of possession, *i.e.* drive out of the woodcock the soul of thy grandam.
71. I am for all waters. This is the Clown's answer to Sir Toby, who applauded him for his excellence in playing the part of the curate. I can assume any character I please, as a fish, "which can swim equally well in all waters."

81. "Hey, Robin." This song is printed in "Percy's Reliques."
95. How fell you, etc. How came you to lose your wits.
Five Wits. Just as we have five senses, so we are assigned five wits, viz., common wit, imagination, fantasy, estimation, and memory.
97. Notoriously abused, infamously wronged, or ill-treated.
100. But as well. Only as well? No better than I?
102. Propertyed me, have taken possession of me, treated me as a piece of property, unable to look after myself.
104. To face me out, impudently to persuade me that I am not in possession of.
106. Malvolio, Malvolio! The Clown is now speaking in the character of Sir Topas.
110. Maintain no words, do not bandy words. These words are spoken by the Clown as Sir Topas. The Clown replies in his own voice, and Sir Topas says: "Marry, Amen." Then, after a pause, as if Sir Topas had whispered to him, the Clown, in his own voice, says, "I will, sir, I will."
129. Ne'er believe a madman, etc., i.e. "I will not believe you till I see your wits."
138. The old Vice. *Vice* was the buffoon of the old Morality plays, and the predecessor not only of Shakespeare's Fools, but also of Punch of our modern Punch and Judy shows. In the old comedies he was grotesquely

dressed in a cap with ass's ears, a long coat, and a dagger of lath: and one of his chief employments was to make sport with the devil, leaping on his back and belabouring him with his dagger of lath till he made him roar. The devil, however, always carried him off in the end. "The morality of which representation," says Halliwell, "clearly was, that sin, which has the wit and courage to make very merry with the devil, and is allowed by him to take great liberties, must finally become his prey."

145. Goodman. A familiar appellation = gaffer. Fr. bon-homme.

SCENE III.

1. This is the air. Sebastian has been so much amazed and confounded by the recent occurrences that he finds it necessary to convince himself by comparison of visible and tangible objects that "that that is, is."
4. 'Tis not madness. Sebastian has confidence enough in his own sanity. A philosophical character (e.g. Hamlet), or a dilettante in introspection (e.g. Richard II.) might have doubted his own sanity.
9. My soul, etc. My senses (of seeing and touching—seeing the sun, touching the pearl) tell me that this is no madness, my soul (= I) feels inclined to contradict their evidence.

- 12 All discourse, anything that has ever been told of.
- 26 "I light me, etc. *Plighting of troth* or *Betrothing* was occasionally observed in Shakespeare's time (as it still is on the Continent). It usually took place in the church, and the essential parts of it were (i.) the joining of hands; (ii.) the mutually given kiss; (iii.) the interchange of rings (iv.) the testimony of witnesses. The ceremony usually preceded that of marriage by the term of forty days.
- 34 Heavens so shine. Alluding, perhaps, to a superstition, the memory of which is still preserved in a proverbial saying, "Happy is the bride upon whom the sun shines, and blessed the corpse upon which the rain falls."

ACT V.

SCENE I.

1. His letter, *i.e.* the letter for which the Clown procured paper and ink for Malvolio to write.
- 10 Trappings, ornaments, appendages: here used facetiously for servants.
- 14 Marry. An exclamation derived from the name of the Holy Virgin. Used here as an expletive particle = why.
- 2 Profit in the knowledge of, gain advantage by knowing.
- 3 Double-dealing. A pun: (i.) a double transaction, *i.e.* two tips; (ii.) fraud, deceit, duplicity.
35. Put your grace, etc. Another pun. Grace = (i.) power to resist evil, virtue; (ii.) a title. Let your grace put hand in pocket.
39. Primo, secundo, tertio. Probably the name of a game. *Play* = game.
41. A good tripping measure, one good to trip, or dance to.
42. St. Bennet, a church opposite the Globe theatre. The scene is in Illyria, but Shakespeare was not pedantic.
45. Throw, device; literally, a cast of the dice.
58. Bawbling vessel. A vessel of no consideration in point of size; almost a "toy vessel."
59. Unprizable, not worth taking as a prize.
65. Phoenix—
66. The Tiger. Cf. *Macbeth* I. iii. 7.
"Her husband's to Aleppo gone, master o' the Tiger."
73. Notable, notorious; well-known, in a bad sense.
75. In terms so bloody, etc., in a manner attended with so much bloodshed and so much loss to us.
80. A witchcraft, a spell. Sebastian had, so to speak, fascinated him. We have seen, III. iv. 343-5, 366-71, with what devotion Antonio worshipped his "idol."
83. Redeem, save, recover after being lost.
91. Partake with me in danger, share my danger.
101. Heaven walks on earth. An example of hyperbolic language.

103 Three months. Shakespeare probably finished the play hastily. In I. iv. 3 the Duke had known Viola "but three days," and since then the action has moved rapidly. See Int.o., p. xlii.

112. To the old tune. If my lord is harping on the old theme.

115. Constant, consistent, still remaining fixed in the same resolve.

117. Ingrate and inauspicious, ungrateful and unfavourable.

It is part of the nature of the Duke to "protest too much." His language of love is generally high-flown and extravagant. Contrast it with that of Viola or of Olivia, and yet we cannot but think that they were more deeply moved than he.

124. Savours nobly, has something noble in it.

125. Since you to non-regardance, etc., since you despise and reject my loyal devotion.

132. In his master's spite, to the mortification of his master.

135. A raven's heart within a dove. Olivia is the dove, the emblem of gentleness, and possesses the heart of a raven, the emblem of cruelty. The raven is a bird of prey; its croak was thought to forebode illness and death.

140. More by all mores. An oath, mores being a noun.

142. Tainting of, staining the purity of.

145. Is it so long? Referring to the ceremony of betrothal.

151. Strangle thy propriety. Either (i.) suppress thy identity, or (ii.) disown thy property or possession, i.e. me.

152. Take thy fortunes up. acknowledge, enter into possession of thy fortunes.

154. As great as, etc. Olivia evidently means that Cesario as her husband, will be as powerful as the Duke although this is hardly consistent with what Sir Toby says in I. iii. 216.

"She'll none o' the count she'll not match above her degree."

160. A contract. See the note on Betrothals, IV. iii. 26 and 34.

165. Seal'd in my function, ratified by my presence as witness in the performance of my duty (as chaplain)

168. Oub, the young of a fox—in allusion to Viola's supposed cunning.

169. Sow'd a grizzle, etc. become grey-haired. *Case* is a word used contemptuously for skin.

175. Hold little faith, at least keep some little faith.

186. Incardinate. Sir Andrew's mistake for incarnate = in the flesh, in person.

188. 'Ods lifelings, an oath, God's little life.

193. I bespake you fair. I spoke fair words to you. See III. iv. 245-248.

198. Othergates, otherwise, other ways. Cf. the Scotch expression, "Gang your ain gait" = go your own way. *Gate* = *gait* = (i.) a street Common in the North (ii.) way.

202. That's all one, that does not matter.

202. Has hurt me. See p. 12?

205. Agone is the same word as *ago*, pp. of the M.E. verb *agon*, to pass by, pass away.

207. A passy-measures pavin. Corrupted from a passamezzo pavin. The *pavin* or *pavan* (L. *pavo*, a peacock) was a grave and majestic dance, and a *passamezzo pavin* would be a variety of it in which the movements would be particularly slow. It. *passer*, to walk, and *mezzo*, the middle or half. Hence a slow dance, differing little from the action of walking. As a galliard consists of five paces or bars in the first strain and is therefore called a cinque-pace, the *passamezzo*, which is a diminutive of the galliard, is just half that number, and from that peculiarity takes its name.

Sir Toby means that Surgeon Dick is a dignified coxcomb, or a strange, solemn fellow.

For *pavin* the first folio has *panym*, which may be a misprint for *paynim*, i.e. pagan.

213. An ass-head. Sir Toby's wounds make him irritable.

220. With wit and safety. Common sense and a regard for my own safety rendered my action imperative.

221. Regard, look. Olivia's looks express her amazement at seeing in Sebastian the features of Viola.

226. Perspective was the name given to a glass cut in such a manner as to produce an optical deception when looked through. Cf. *Richard II.*, II. ii. 18.

228. Rack'd, kept on the rack, tormented.

230. Fear'st thou that. Implying, "Dost thou regret to see me?" Sebastian is deceived by the look of amazement on Antonio's face as he was by that on Olivia's.

235. Do I stand there? He points towards Viola.

239. Of charity. Tell me out of charity.

244. Spirits, i.e. the ghosts or shades of the dead.

246. Dimension. See the quotation from the *Merchant of Venice* in the Note to Act I. iii. 288.

248. As the rest goes even. A supposition with which all other circumstances (birth, parentage, country, etc.) agree.

255. That record, the memory of that.

256. His mortal act, his life. *Act* appears to be used in its technical sense as a part of a play.

266. All the occurrence of, etc. In all that has since happened to me, I have been under the eyes of.

269. Nature to her bias. The *bias*, as a term in bowls, is the weighted side of the ball, and the tendency of the ball is to roll on this side. In the case of Olivia, as like attracts like so natural tendency (says Sebastian) drew her towards Viola, a woman.

272. Both to a maid and man. You thought you were betrothed to one who is really a maid, but you actually betrothed yourself to a man. In other words, I, a man, claim you as my betrothed.

275. **Right noble.** Sebastian's father and Orsino had been acquainted, cf. I. ii. 28, where Viola says, "Orsino! I have heard my father name him."

274. **If this be so, i.e.** if Viola and Sebastian are brother and sister and children of Orsino, and if Sebastian is betrothed to Olivia.

274. **As yet the glass seems true.** A glass, or mirror, is that which reflects distant objects. It is as though the Duke said, "At present we see the image of events as in a glass, and all seems true, by-and-by we shall see things as they actually are." Another explanation assumes that glass = weather-glass.

275. **Happy wreck.** The shipwreck has been more than once referred to as a fortunate or happy event. Orsino may also be referring to the wreck of his hopes of winning Olivia, and possibly to Olivia's betrothal in ignorance to Sebastian.

278. **Over-swear, swear over again.**

280. **Orbed continent, the sun.** Continent, L. *contineo*, a receptacle, the seat and source of light.

284. **Upon some action, in consequence of some legal action or lawsuit.**

285. **At Malvolio's suit.** Malvolio being his prosecutor. Shakespeare has mentioned this incident here lest we should feel too much sympathy for the "madly-used Malvolio." We are reminded of his love of

authority and harshness towards inferiors.

293. **Holds Beelzebub, Stands at bay and keeps him off.** *Staff* and *stave* are different forms of the same word.

301. **Delivers, utters the words of.**

306. **Must allow Vox.** The Clown utters the words, "By the Lord, madam," in such a tone of voice that Olivia thinks they are his own words and are not in the letter. She interrupts him, and the Clown replies, "If I am to read a madman's letter you must allow me to read it as a madman would," i.e. in a frantic tone.

308. **Madonna, my lady.** See Glossary.

309. **His right wits.** Malvolio's right wits = his madness.

309. **Perpend.** Affected language, as used by Polonius in *Hamlet* (II. ii. 105) = consider, weigh.

311. **Sirrah, Sir.** A contemptuous extension of *sire*, perhaps by addition of *ah!* or *ha!*

315. **Rule over me, i.e.** subjected me to the tyranny of.

318. **To the semblance, to assume the character in which I appeared.**

319. **Do myself much right, do myself notable justice; secure for myself what is undeniably my due.**

323. **Madly-used.** Treated as a madman. Or it may be that Malvolio is turning the tables on his enemies and subscribes himself as ill-used as if by madmen.

326. **Savours not of, is not of the nature of.**

329. A sister! Viola becomes Olivia's sister (i) by Olivia's marriage with Sebastian (ii) by her own marriage with Orsino, to whom henceforth Olivia is to be as a sister.
344. Hand or phrase, handwriting or style of expression.
345. Your invention. You cannot say you were not responsible for it.
347. In the modesty of honour, so far as bashful reserve and your honour allows you.
348. Clear lights, distinct marks; almost, beacons.
351. The lighter people, my inferiors, people of less consequence.
352. Acting this. The participle refers to *me* in the next line.
362. Were presupposed upon, had been previously suggested to.
369. Taint the condition of, mar the happiness of.
376. He hath married her. Sir Toby must have been unusually busy since last we saw him halting, and with bloody coxcomb. But from the dramatist's point of view, "he hath married her" is very much more effective than "he will marry her."
377. Malice, mischievousness. The French *malice* bears the same meaning.
381. Poor fool, an expression of affection rather than of contempt.
381. Baffled. Baffling was technically a punishment inflicted on recreant knights, one part of which consisted in hanging them up by their heels. Hence baffled = treated contemptuously.
384. I was one, sir. The Clown enjoys to the full his revenge on Malvolio. For the passages to which he alludes, see II. v. 159; IV. ii. 97, 118, 128; and I. v. 90.
389. Whirligig, revolution; literally, a toy which children spin or wheel round.
391. Notoriously abused, abominably misused (or deceived).
395. Combination of souls, union of souls, marriage.
400. His fancy's queen, the queen of his heart.
401. Clown sings. The song is probably an old ballad. The refrain occurs in *King Lear*. He sings of four stages of man, careless boyhood, young manhood, married life, old age, and the moral he enforces is, "Keep your spirits up," or, "What does it matter so long as you are merry."

SHAKESPEARIAN GRAMMAR ILLUSTRATED FROM THE PLAY.

I am indebted to Dr. Abbott's "Shakespearian Grammar" for numerous suggestions contained in this and in the succeeding section.

ADJECTIVES, USE OF

Adjectives used as Adverbs.

In Elizabethan English almost any part of speech can be used as any other part of speech. We still use many adjectives adverbially even when we have a corresponding adverb, *e.g.* quick, slow, nice, etc., and as much more freedom of expression was allowed to our forefathers than is now permitted us we need not be surprised to find that Shakespeare uses an adjective in many instances where a modern writer would certainly employ an adverb.

The origin of this apparent anomaly is found in the fact that adverbs are really forms of declension, cases of substantives, *adjectives*, or pronouns. In Early English an adverb was generally distinguished from the adjective from which it was formed by the addition of a suffix *e* (the dative ending). This suffix, in common with others, was gradually dropped, and the simple form of the adjective thus came to do duty for the adverb.

- I. i. 15 It alone is *high* fantastical = in a high degree.
- I. ii. 30 Was so very *late* = lately, *cf.* also III. i. 43.
- I. iii. 110 (It becomes you) *excellent* = excellently, and *cf.* III. i. 98.
- I. iii. 144 It does *indifferent* well = indifferently, and *cf.* V. i. 248.
- I. v. 176 His mother's milk *scarce* out of him = scarcely.
- III. ii. 11 As *plain* as I see you now = plainly.
- III. iii. 37 I shall pay *dear* = dearly.
- III. iii. 37 Do not then walk too *open* = openly.
- III. iv. 4 I speak too *loud*.
- III. iv. 101 How *hollow* the fiend speaks.
- III. iv. 195 As thou drawest, swear *horrible* = horribly.
- III. iv. 222 Laid mine honour too *unchary* out = uncharily.
- IV. ii. 125 Tell me *true* = truly, and *cf.* I. 110.
- V. i. 87 *Pure* for his love = purely.
- V. i. 136 I, most *jocund*, *apt* and willingly . . . Would die = with cheerfulness, readiness.
- V. i. 224 But so *late* ago = lately.

Adjectives used as Nouns.

We still use adjectives in the plural as nouns, *e.g.* the quick and the dead, the rich and poor. Shakespeare frequently uses them as nouns, even in the singular.

- III. ii. 69 His *opposite*, the youth = adversary. So in iv. 254 and 294.
- III. iv. 99 Let me enjoy my *private* = privacy.
- III. iv. 362 I'll make division of *my present* with you = my present store.

V. i. 140 More by all *mores*.

V. i. 207 A passy-measures pavin. See the Note on this passage, page 116.

Adjectives transposed.

Adjectives are frequently used attributively after the noun for the sake of emphasis, whilst possessive pronouns, if unemphatic, are often placed between the adjective and its noun.

- I. i. 31 A brother's dead love, for the love of a dead brother.
- I. v. 70 Good *my* mouse of virtue.
- II. iv. 59 Not a *flower* sweet.
- II. v. 194 Dear *my* sweet.
- III. iv. 258 *Souls and bodies* hath he divorced *three*.
- III. iv. 260 *Satisfaction* can be *none*.

Adjective as Verb.

Dr. Abbott gives the following as examples of this conversion.

- I. ii. 43 Till I had made mine own occasion *mellow* = ripen.
- II. ii. 85 And I, poor monster, *fond* as much on him = dote.

Non-agreement of the demonstrative "this," "that."

- I. ii. 10 You and *those* poor number sav'd with you.
- I. v. 96 *These* set *kind* of fools.

Here we have an example of what is now a common grammatical error

Unusual Forms or Significations.

In the Elizabethan age the use of adjectival and participial endings was much less restricted than is now the case. The ending *-ed*, *-full*, *-less*, *-ble* and *-ive* are found with both an active and a passive meaning.

- I. iv. 23 Make *unprofitd* return = without having profited (my case).
- I. iv. 35 *Semblative* a woman's part = resembling.
- I. v. 287 A *gracious* person = graceful.
- I. v. 298 The *reverberate* hills = re-echoing.
- II. ii. 8 A *desperate* assurance = that will drive to despair.
- II. iii. 168 An *affectioned* ass = full of affectation.
- III. iv. 88 No *incredulous* or unsafe circumstance = suggesting disbelief.
- IV. iii. 20 Something in't that is *deceivable* = deceptive.
- V. i. 59 For shallow draught and bulk *unprizable* = not able to be captured, or not worth taking as a prize.
- V. i. 117 *Ingrate* and unauspicious altars = thankless.

Other unusual forms found in the play are—

Worth for worthy, I. ii. 59; *like* for likely, I. iii. 137, I. iv. 2; I. v. 216, II. v. 163, III. i. 149, III. iv. 292; *rubious* for red as a ruby, I. iv. 33; *yond* for yonder, I. v. 151, II. iv. 81; *modest* for moderate, I. v. 198; *determinate* for fixed, II. i. 11; *estimable* for esteeming, II. i. 29; *skillless* for unskilled, III. iii. 9; *ingrateful* for ungrateful, V. i. 81.

ADVERBS.

Formed from Nouns.

Adverbs are, in the earliest stage of a language, as well as in the latest forms of declension, cases of *nouns*, *adjectives*, or *pronouns*. Adverbs ending in "s" are formed from the possessive case of nouns. Some adverbs thus formed are still in common use, *e.g.* needs, always, sideways, etc.

- II. iv. 14 Seek him out, and play the tune the *while*. Obj.
Case, O.E., *hwil* = time, Cf. also II. v. 65;
III. ii. 9.

- II. v. 1 Come thy *ways*.

- III. iii. 41 *Whiles* you beguile the time. Poss. case of O.E. *hwil*.

- III. iv. 375 And *part* being prompted by your present trouble.

- V. i. 199 He would have tickled you *othergates* than he did =
in another gate or fashion.

Formed from Pronouns.

The adverbs *where*, *whither*, *whence*, *when*, *how*, *why*, are all formed from the relative pronoun (stem *who*), the adverbs *there*, *thither*, *thence*, *then*, *thus*, *the* are formed from the demonstrative *the*, the adverbs *here*, *hither*, *hence*, from the demonstrative *he*. These adverbs are all still in common use. The following is an example of an indefinite pronoun used as an adverb.

- II. iii. 110. She's *nothing* allied to your disorders = in no respect.

Double Negative.

This peculiarity, which was common in Elizabethan English, was due to the great desire our forefathers had to make themselves clearly understood. When we now wish to make a statement very emphatic we often repeat it, or say the same thing in other words. Thus: "No! Certainly not!" is much more emphatic than the simple negative "No." This practice was in more general use, and of wider application in the Elizabethan period than at the present day. In French the double negative *ne...pas*, *ne...point* has become the rule, not the exception, owing to a similar desire to strengthen the expression. In the following examples we have also instances of a triple negative.

- I. iii. 116 She'll *not* match above her degree, *neither* in estate,
years, *nor* wit.

- I. v. 25 *Not* so, *neither*.

- I. v. 108 *Nor* no railing in a known discreet man.

- II. i. 1 *Nor* will you *not* that I go with you?

- II. v. 205 *Nor* I *neither*.

- III. i. 175 *Nor* *never* *none* shall mistress be of it. Triple
negative.

- III. iv. 162 Wonder *not*, *nor* admire *not*.

- IV. i. 6 *Nor* I am *not* sent to you . . . *nor* your name is *not*
Master Cesario; *nor* this is *not* my nose *neither*.
The last negative is trebled.

- V. i. 368 *No* quarrel *nor* no brawl to come.

Adverbs as Nouns.

The adverbs *then*, *when*, etc., are still occasionally used after prepositions. In Shakespeare's time this substantival use of the adverb was more common.

- II. i. 81 But a month ago I went from *hence*. Here the preposition is redundant, since "hence" = from here. Cf. also V. i. 397.
- V. i. 166 Since *when* . . . I have travell'd but two hours = since which time.
- V. i. 237 Nor can there be that deity in my nature, Of *here* and *everywhere*.
i.e. the divine attribute of ubiquity.

Transposition of Adverbs.

The general rule now with respect to the position of adverbs is that they should be placed as near as possible to the word qualified. Elizabethan writers allowed themselves considerable licence in this respect.

- I. iv. 40 And thou shalt live *as freely* as thy lord
To call his fortunes *thine*.

This affords a good example of the Elizabethan tendency to aim at brevity of expression rather than grammatical accuracy. "It was common to place words in the order in which they came uppermost in the mind without much regard to syntax, and the result was a forcible and perfectly unambiguous, but ungrammatical sentence." Expressed fully, the above statement would be somewhat as follows: "Thou shalt live to call thy lord's fortunes *thine* as freely as he calls them *his*."

- II. iv. 29 Let *still* the woman take an elder than herself,
for, Let the woman still take.
- V. i. 378 May *rather* pluck on laughter than revenge,
for Laughter rather than revenge.

Miscellaneous Irregularities.

- II. iv. 2 But that piece of song.

Here "but" = only. The original meaning of but is "except," and the usage here illustrated may be explained as being an ellipsis for "no song but that piece." So also in

- II. iv. 7 Come, *but* one verse

- III. i. 144 If one should be a prey, how much *the* better
To fall before the lion than the wolf.

Here "the better" appears to be used for "better"; but perhaps the adverb *the* has here its usual force of "on that account."

- IV. iii. 24 Go with me . . . into the chantry *by*.

Here "by" is an adverb = hard by or near.

- V. i. 124 A savage jealousy, that *sometime* savours nobly.

Shakespeare uses the forms "sometime" and "sometimes" indifferently.

ARTICLES

Omission of the Article.

In modern English we have many stock phrases (principally adverbial) in which no article is used, *e.g.* leave school, shake hands, at sea, at home, by day, over head and ears, etc. In Elizabethan English, *a*, since it was then hardly distinguishable from the numeral "one," was more emphatic than with us, and was consequently more often omitted when no emphasis was required.

- I. iii. 27 (He) speaks three or four languages word for word
without booke. Cf. also II. iii. 169.
II. iv. 83 Prizes not *quantity* of dirty lands.
II. v. 89 Many do call me *fool*.
III. i. 113 'Twas never *merry world*.
III. iii. 29 Belike you slew *great number* of his people.
III. iii. 44 Some toy you have *desire* to purchase.
V. i. 70 He did me *kindness*.
V. i. 78 Antonio never yet was *thief or pirate*.
V. i. 175 Hold little *faith*. For "a little."
V. i. 275 I shall have *share* in this most happy wreck

Miscellaneous Peculiarities.

- V. i. 128 Live you *the* marble-breasted tyrant still.
Here *the* seems to mean "the same as ever."
I. v. 86 For *the* better increasing your folly.
In modern English we should either say, "for the better increasing of," or we should omit *the* altogether.
In the following examples *the* is omitted, whilst *of* is retained.
III. iii. 41 Feed your knowledge with viewing of the town.
V. i. 142 Punish my life for tainting of my love.

CONJUNCTIONS.

An is a contraction of *and*, which in the northern dialect of English meant *if*. The spelling in the Folio is almost always *and*. Considering the prevalence of the Subjunctive Mood in Elizabethan times, it is only natural that we should find this conditional conjunction used almost invariably with the Subjunctive.

- I. iii. 12 *An* they be not, let them hang themselves.
I. iii. 65 *An* thou let part so.
I. iii. 95 *An* I thought that, I'd forswear it.
L. v. 86 Wit, *an't* be thy will, put me into good feeling.
I. v. 138 Let him be the devil, *an* he will.

Examples are numerous in this play. See II. iii. 66, II. v. 14, II. v. 150, III. i. 49, III. ii. 32, III. iv. 310, 430, V. i. 305, and 388.

An *if* is a reduplication = *if* *if*. This doubling of the conjunction is due to the same tendency, which accounts for the introduction of the double comparative and the double negative. Cf. "But *and if* that evil servant shall say" (Matt. xxiv. 48).

- II. iii. 126 What *an if* you do.

As is omitted after *so* in—

- II. ii. 10 That you be never so hardy (*as*) to come again.
II. iv. 96 No woman's heart so big, (*as*) to hold so much

As for *that* after "so,"

- I. v. 2 I will not open my lips so wide *as* a bristle may enter.

As for *which*; after other words than "same" or "such."

- III. iv. 289 Nothing of that wonderful promise, to read him by his looks, as you are like to find him.

But is found in Shakespeare with several apparently different significations. All its uses, however, may be explained by referring it to its original meaning of except.

- I. iv. 14 Thou know'st no less *but* all. After negative comparatives, Shakespeare often uses "but" where we should use "than!"

- I. iii. 79 I am not such an ass *but* I can keep my hand dry. This example illustrates the preventive use of *but*.

- II. iii. 90 Have you no wit, manners, nor honesty, *but* to gabble like tinkers. *I.e.* to prevent you from gabbling.

- II. v. 191 Thou can'st not choose, *but* know who I am :

- III. i. 45 I would be sorry, sir, *but* the fool should be as off with your master, etc. Here *but* = if . . . not, = except.

Or . . . or is used where we should use *either* . . . or, in :

- IV. i. 65 Or I am mad, or else this is a dream.

Similarly we find *nor* . . . *nor* in :

- III. i. 168 Nor wit *nor* reason can my passion hide.

So is used with the subjunctive to denote *provided that*.

- III. ii. 47 It is no matter how witty, so it be eloquent.

So and as are contractions of the same A.S. word, *eall-swa*, later *al-so*. In early English we find "so soon so he came." In modern English *as* has taken the place of *so* in such expressions as "as soon as," "as much as," but in Shakespeare *so* retains its demonstrative force in :

- III. ii. 66 (If) you find *so* much blood in his liver *as* will clog the foot of a flea.

- III. iv. 193 So soon as ever thou seest him, draw.

"That" is used pleonastically as a conjunctive affix in :

- I. ii. 48 Though *that* nature with a beauteous wall
Doth oft close in pollution.

This use of "that" is explained by Dr. Abbott. Just as *so* and *as* are affixed to *who* (whoso), *when* (whenso), *where* (whereas, whereso), in order to give a relative meaning to words that were originally interrogative, in the same way *that* was frequently affixed. Other examples from the play are :

- I. v. 56 If *that* this simple syllogism will serve, *so*.

- I. v. 332 If *that* the youth will come.

- III. iv. 382 Lest *that* it make me so unsound a man.

- V. i. 402 When *that* I was and a little tiny boy.

In the above examples *that* is used with a relative force. In the following its force is demonstrative :

- III. I. 170 For that I woo, thou therefore hast no cause = for *that*, because I woo, etc.

That is used as a case of the relative for "in *that*" in:

- I. I. 9 O, spirit of love! how quick and fresh art thou,
That (in *that*) . . . naught enters there,
 but, etc.

That is frequently *omitted* by Shakespeare in passages where we should now expect to find it inserted. Most often this omission occurs before a subjunctive mood, and we have the construction which, in Latin, we should call a Quasi-dependent subjunctive or Oblique Jussive. Cf. *Omnia fecerit oportet* = he must have done everything (Cic). *Cave putes* = don't fancy. In the first of the following examples the conjunction omitted introduces a reason, e.g. "because" or "inasmuch as."

- I. v. 90 I marvel your ladyship takes delight in such a barren rascal.

- III. I. 34 I would it would make you invisible.

- III. I. 85 My niece is desirous you should enter.

In the following example *that* is used to avoid the repetition of *since*, just as in French *que* is frequently used to avoid the repetition of a conjunction:

- V. I. 125 Since you to non-regardance cast my faith, and that
 I partly know, etc.

NOUNS.

Abstract Nouns used for Concrete.

Shakespeare frequently uses an abstract noun to express:—

- (i) the *person* possessing the quality,
- (ii) the *thing* to which the action, state, or quality belongs.

- I. v. 192 Good *beauties*, let me sustain no scorn.

- I. v. 314 Farewell, fair *cruelty*.

- I. iii. 11 My willing *love* . . . set forth in your pursuit.

- III. iv. 127 'Tis not for *gravity* to play at cherry-pit with Satan.

- III. iv. 385 Do not tempt my *misery*.

- V. I. 62 Very *envy* and the tongue of *loss* cried fame and honour on him.

- V. I. 80 A *witchcraft* drew me hither.

Innumerable examples of this conversion of abstract nouns to concrete may be found in every play of Shakespeare. It is explained by the fact that it is easier to *think* of the person or thing possessing a quality than to think of the quality apart from its possessor; consequently, when we wish to draw attention to the quality we naturally transfer the name of it to the person possessing it, since the quality we are thinking of is almost inseparable from its possessor.

Irregular Forms of Nouns.

- I. iii. 124 Art thou good at these kickshawses, knight?

This uncommon form of plural of *kickshaw* is etymologically more correct than the modern plural *kickshaws*, for the word is a corruption of the French *quelques choses*.

Month and *kind* are treated as plurals in :

I. ii. 37 Some twelvemonth since. *Of*. our fortnight - fourteen night.

III. iv. 266 Some *kind* of men.

Many words are found with the termination *o*. These are usually words of Italian or Spanish origin which, at the time Shakespeare wrote, were only partly naturalised. Most of these words have since lost their foreign ending and become altogether naturalised, a few have failed to obtain a permanent place in our vocabulary, and are now disused. Examples of foreign endings are : *viol-de-gamboys*, I. iii. 27, *galliard* and *coranto*, I. iii. 129, 139, *nuncio*, I. iv. 29, *cubiculo*, III. ii. 57, *renegado*, III. ii. 75, *duello*, III. iv. 337, *frago*, III. iv. 301, *barricado*, IV. ii. 44. To which list we may add also the proper names, Orsino, Antonio, Malvolio, Curio, and those with the feminine ending, Olivia, Viola, Maria.

Nominative Absolute.

Most languages have an absolute use of a case. In Latin it is the ablative, in Greek the genitive, and in Anglo-Saxon it was the dative. When the dative inflection was dropped the word appeared to be in the nominative case, and is now regarded as the nominative. Of the following examples, the first conforms with the modern use of this construction, in the others some *ellipse* is to be noticed; the brevity resulting from the omission is characteristic of Shakespeare and of other Elizabethan authors:—

I. ii. 11 I saw your brother . . . bind himself, courage and hope both teaching him the practice, to a strong mast.

¶ I. 90 Where being apprehended, his false cunning . . . taught him to face me out = *he* being apprehended.

V. i. 93 For three months before, no interim, not a minute's vacancy . . . did we keep company.

Understand *there being* no interim, etc.

V. i. 352 And, acting this in an obedient hope,
Why have you suffer'd me to be imprison'd /

Here the personal pronoun of the first person is omitted before the participle "*acting*".

Noun as Adjective.

Proper nouns are easily regarded as adjectives, and in Shakespeare we find the use extended to common nouns. We still use names of towns in the same way, and we have many stock phrases in which one noun is used as an attribute of another to form a kind of compound noun. Cf. "*a Birmingham sword*," "*Dresden china*," "*a cottage garden*," "*a villa residence*," "*the park gates*." In French any noun can be made into an adjective by prefixing *de*; e.g. *vins de France*, French wines; *un palais de roi*, a royal palace.

III. ii. 21 To awake your *dormouse* valour.

III. iv. 60 Why, this is very *midsummer* madness.

V. i. 73 Thou *salt-water* thief!

V. i. 232 An apple, cleft in two, is not more *twin*.

V. i. 295 I should have given 't you *to-day* morning.

Noun as Verb.

We usually make short nouns and adjectives into verbs by the addition of *en*. But in Elizabethan English the tendency was to drop such suffixes. And at the present day also we often form verbs, without any suffix, from nouns and adjectives. Cf. to *train* to a place, to *bicycle*, to *black* boots.

- II. v. 42 *Pistol* him, *pistol* him.
- II. v. 147 I'll *cudgel* him.
- III. iii. 28 The things of fame that do *renown* this city.
- IV. ii. 102 They have here *propertied* me.
- IV. ii. 103 They do all they can to *face* me out of my wits. And
Cf V. i.
- IV. ii. 123 It shall *advantage* thee.
- V. i. 44 You can *fool* no more money out of me.
- V. i. 245 You come to *fright* us.
- V. i. 297 It *skills* not much when they are delivered.

Pronoun as Noun. See under Pronouns, p. 129.

Verb as Noun. See under Verbs, p. 135.

PREPOSITIONS.

Prepositions Frequently Interchanged.

One of the most striking features of Elizabethan English is the apparently loose use of prepositions. The reason of these apparent irregularities is that, owing chiefly to the influence of printing, and the modern desire for uniformity, the functions of prepositions have in modern English become very much narrowed. They are now used idiomatically, rather than with reference either to their origin or real meaning. Thus we say "he died *of* fever," but always "sick *with* fever," where *of* and *with* are both used in the sense of cause. A few examples are here given; many others will readily occur to the student of the play.

- I. iv. 13 On your attendance = *in* attendance *upon* you.
- I. v. 3 In way of thy excuse = *by* way of.
- I. v. 19 I saw him put down . . . *with* an ordinary fool = *by*.
- I. v. 203 This is *from* my commission = away from.
- II. i. 27 Was yet *of* many accounted beautiful = *by*.
- II. ii. 3 On a moderate pace = *at*.
- II. iii. 36 There's a tetril *of* me too = *from*.
- II. iii. 199 Dream *on* the event = *of*.
- II. v. 32 What should I think *on* 't? = *of*. Cf. III.
- III. i. 55 I am almost sick *for* one = *for* want of.
- III. i. 90 Put them *to* motion = *in*.
- III. i. 139 That's a degree *to* motion = *towards*.
- III. iv. 2 What (shall I) bestow *of* him = *on*.
- III. iv. 246 No man hath any quarrel *to* me = *with* or *against*.
- III. iv. 278 My offence *to* him = *against*.
- V. i. 87 Expose myself *into* the danger = *to*.
- V. i. 223 Even *for* the vows we made each other = *for* the sake of.

Miscellaneous Peculiarities.

III. i. 176 *Save* I alone = I alone being excepted. Here *save* seems to be used for "saved," and the construction will then be a nominative absolute. The French *sauf* was at one time used in a similar manner. We should now use *save* as a preposition, and say "save me alone."

IV. ii. 95 How tell you *besides* your five wits? Here *besides* is used as a preposition in the sense of "out of."

PRONOUNS.

Personal Pronouns.

"His" for "its." *Its* is a modern word, occurring rarely in Shakespeare, who wrote at the beginning of the seventeenth century, but frequently in Dryden, who wrote at the end of it. It appears once in the Authorised Version of the Bible (*Levit.* xxv. 5), as it is now printed, but not at all in the original edition of 1611. *His* was formerly the genitive case of both *he* and *it*. Cf. If the salt have lost *his* savour.

V. i. 389 Thus the whirligig of time brings in *his* revenge.

"His," "their" for "of him," "of them," as antecedents of the relative.

I. v. 312 Love make *his* heart of flint *that* you shall love.

II. iv. 98 Alas, *their* love may be call'd appetite,
No motion of the liver, but the palate,
That suffer surfeit, cloyment, and revolt.

III. i. 72 He must observe *their* mood on *whom* he jests.

"His" as a sign of the possessive.

III. iii. 26 'Gainst the count *his* galleys.

In this case *his* is a mistake for 's, and is one which occurs frequently before Shakespeare. It arose from the separation of the possessive inflection 's from its noun. Hence scribes frequently confused this inflection with *his*, which they wrote in place of it.

"It" denotes affectionate familiarity, or, as in the third example, may have a depreciatory signification.

I. v. 111 'Tis a fair young man.

II. iv. 26 What kind of woman is 't.

III. ii. 85 You have not seen such a thing as 'tis.

Personal Pronoun used Reflexively. *Me, thee, him, etc.*, are often used in Elizabethan, and still more often in Early English, for *myself, thyself, etc.* *Self* was originally an adjective, as it is in "one *self* king" (I. i. 39), and as it still is in *self*-same, and was declined with the preceding pronoun; thus we could say, *I self, mine self* (= of me *self*), etc. In later English "self" came to be used as a noun, and was qualified by the possessive pronouns of the first and second person. With the third person, however, it retains its function as an adjective: he hurt him-*self*.

I. v. 295 (I would) make *me* a willow cabin at your gate.

I. v. 305 Get *you* to your lord. Cf. also III. iv. 269.

III. iv. 235 Fare *thee* well. Cf. also IV. ii. 64.

In this case, perhaps, *fare* is intransitive, and *thee* may be used instead of *thou* for euphonic reasons, *thee* being less emphatic than *thou*.

III. iv. 326 He hath better bethought *him*.

IV. ii. 104 Advise *you* what you say.

V. i. 238 Now I remember *me*.

In the next example the verb used reflexively has a passive force, just as in French a reflexive verb is frequently used where we in English use a passive voice.

III. iv. 263 His indignation derives itself out of a very competent injury.

Dative of Interest, Ethic Dative.

The *Ethic Dative* calls attention to a person, other than the subject, interested in an action.

III. ii. 36 Why, then, build *me* thy fortunes upon the basis of valour. Challenge *me* the count's youth to fight with him.

III. iv. 191 Scout *me* for him at the corner.

V. i. 124 But hear *me* this.

Closely corresponding with this use of the dative of the personal pronoun, the possessive case is also used colloquially to appropriate an object to the person addressed.

V. i. 21 If *your* four negatives make *your* two affirmatives, why, then, the worse for my friends and the better for my foes.

Omission of Pronoun Subject.

Another example of the proneness of Elizabethan authors to omit words when the deficiency can easily be supplied by the context, is afforded by the frequent ellipse of the nominative case when a pronoun is the subject of the verb. The omission of *thou* is most common after a verb ending with the second person singular inflection; he is most commonly omitted with *has*; the *I* before "pray thee," "beseech thee" is constantly omitted.

I. v. 160 Δ Has been told so; and he says. etc.

II. iii. 27 I sent thee sixpence for thy leman; hadst Δ it?

II. iii. 129 Art Δ any more than a steward.

III. i. 127 Give me leave Δ beseech you.

V. i. 202 Δ Has hurt me, and there's the end on't. Sot, didst Δ see Dick surgeon, sot?

V. i. 361 Then Δ camest in smiling.

Personal Pronoun used as a Noun.

She is used for woman in—

I. v. 266 Lady, you are the cruell'st *she* alive.

Use of "thou" and "you."

"*Thou* in Shakespeare's time," says Dr. Abbott, was very much like "*du*" now among the Germans, the pronoun of—

(i.) Affection towards friends.

(ii.) Good-humoured superiority to servants.

(iii.) Contempt or anger to strangers.

It had, however, already fallen somewhat into disuse, and, being regarded as archaic, was naturally adopted.

(iv) In the higher poetic style and in the language of solemn prayer.

Almost every case in the play in which *thou* is found instead of *you* may be referred to one or other of these four uses.

Viola, speaking to the Captain, uses *thou* throughout, "Know'st *thou* this country"? I. ii. 20, etc. Sir Toby speaks to Sir Andrew on terms of affectionate familiarity (wishing always to stand well with him), uses *thou* except when rebuking him or showing anger, e.g. V. i. 215. Sir Andrew shews his recognition of Sir Toby's superiority by addressing him always as *you*. The Duke uses *thou* to Viola, his confidential servant, and, in common with the other characters of the play, uses *thou* to the Clown who was regarded generally somewhat in the light of a spoilt child, but when the Clown goes too far in his fooling then he is addressed as *you*. Thus the Duke in V. i. 44, "You can fool no more money out of me at this throw," and Olivia, when dissatisfied with the Clown's proceedings in I. v. 46, "Go to, *you're* a dry fool," etc. Later in the same scene, when he has played himself into her favour again, she addresses him in the second person singular, I. v. 146. "Go *thou* and seek the crowner," etc. Olivia to Viola uses *you* (I. v.) until she speaks in soliloquy, I. v. 315. When, later, she confesses her love to the page, she uses *thou*, III. i. 167-180. The forged letter to Malvolio is in the second singular throughout, and, after the receipt of it, Malvolio (who had always hitherto used the respectful *you*) addresses Olivia in the singular, "I'll come to *thee*."

Thou towards strangers who were not inferiors was an insult. "If *thou* *thou'st* him some thrice, it shall not be amiss," III. ii. 49, is the advice given to Sir Andrew when on the point of writing his challenge.

An instructive example of change of thought accounting for the change of the pronoun is—

IV. i. 20 There's money for *thee*: if *you* tarry longer,
I shall give worse payment,

where Sebastian passes in thought from favourable appreciation of the Clown's wit to fear lest he should have too much of it.

Relative Pronouns.

The Omission of the Relative is common in Shakespeare, especially where the antecedent clause is emphatic and evidently incomplete. Modern usage confines the omission mostly to the objective, but in Shakespeare either case is omitted.

- I. v. 108 A young gentleman (*who*) much desires to speak with *you*.
- II. i. 26 A lady, sir (*who*), though it was said she much resembled me, was yet of many accounted beautiful.
- II. iii. 55 Youth's a stuff (*that*) will not endure.
- II. iv. 86 But 'tis that miracle and queen of gems.
That nature pranks her in (*that*) attracts my soul.
- II. iv. 108 My father had a daughter (*who*) loved a man.
- III. i. 76 There is no Christian . . . (*who*) can ever believe.
- V. i. 360 It was she (*who*) first told me thou wast mad.

Irregularities of Case.

The inflection of *who* is occasionally neglected.

I. iv. 43 *Whoe'er* I woo, myself would be his wife.

II. v. 108 Jove knows I love: but *who*?

Sir Andrew furnishes us with an example of a colloquialism common enough in modern parlance.

II. v. 86 That's *me*, I warrant *you*.

Miscellaneous Peculiarities.

I. ii. 35 *What's* she?

For "who's she"? or perhaps *what* = of what kind or quality. Cf. also I. v. 123.

I. v. 113 *Who* of my people hold him in delay?

We should now say *which*.

V. i. 318 With *the which* I doubt not but to do myself much right, or you much shame.

The use of *the* here may be compared with the use of the article in the French *lequel*.

VERBS.

Archaic Participial Forms.

Originally strong past participles ended in *-en*, but in Elizabethan English there was a tendency to drop the suffix, both in the infinitive and in the participle, and thus we get many shortened forms. When the shortened form of the participle was in danger of being confused with the infinitive, as in "mistaken," the form of the past tense was often used instead of the participle.

I. iii. 135 Wherefore are these things *hid*?

I. iv. 21 As it is *spoke*. Also I. v. 123.

I. v. 288 He might have *took* his answer long ago.

II. iv. 60 On my black coffin let there be *strown*.

III. iv. 41 'Twas well *writ*. And cf. V. i. 295.

In V. i. 374 *writ* occurs as a past tense.

V. i. 145 Hast thou *forgot* thyself?

V. i. 179 He has *broke* my head across.

V. i. 268 Lady, you have been *mistook*.

V. i. 289 They say, poor gentleman, he's much *distract*.

V. i. (You have) *bade* me come smiling.

"Be" is used for "are" in:

I. iii. 12 And so *be* these boots too.

II. ii. 23 Such as we are made of, such we *be*.

II. iii. 86 Three merry men *be* we.

II. v. 93 These *be* her very C's, her U's and her T's.

This *be* is a form of the present indicative, and must not be confused with the subjunctive *be*, commonly found after *if*. In A.S. the form was *beoþh*, in Tudor English *bin*. Probably, the use of *be* instead of *are* is generally to be accounted for by a desire for euphony.

"Be" is used for "have" as an auxiliary of intransitive verbs. This is due to the fact that intransitive verbs express a *state* rather than an

action. This use of "to be" is most common in the case of verbs of motion, the verb being used to express the result of motion. The distinction is much the same as that between "the flower *has faded*" and "the flower *is faded*."

III. i. 148 When wit and youth *is* come to harvest.

III. ii. 28 You *are* now sailed into the north of my lady's opinion.

II. iv. 61 The young gentleman of the Court Orsino's *is* returned.

Imperative, Uses of.

The pronoun subject of the imperative is more often expressed in Shakespeare than in modern writings.

I. iv. 13 Stand *you* a while aloof.

I. v. 117 Go *you*, Malvolio.

I. v. 146 Go *thou* and seek the crowner.

I. v. 258 Look *you*, sir, such a one I was.

IV. ii. 64 Remain *thou* still in darkness

The subjunctive is frequently used optatively, forming, as it were, a third person of the imperative. In such cases we now employ an auxiliary *let, may*, etc.

I. i. 24 So *please* my lord = *may it* so please. Cf. also II. iv. 8.

I. v. 123 Whose skull Jove *cram* with brains!

I. v. 312 Love *make* his heart of flint.

I. v. 388 What is decreed must be, and *be* this so.

II. ii. 19 Fortune *forbid* my outside have not charm'd her.

II. iv. 73 Now the melancholy god *protect* thee; and the tailor *make* thy doublet of changeable taffeta.

Infinitive, Uses of.

The peculiarities to be observed in the following examples are:—

- (i) some inconsistency in the use of *to* before the infinitive,
- (ii) *to* is used indefinitely, for *by, for*, etc.—gerundial use of the infinitive;

I. iii. 1 What a plague means my niece, *to take* the death of her brother thus? Gerundial use.

I. v. 5 He that is well hanged in this world needs *to fear* no colours. Cf. also I. v. 324.

II. ii. 5 You might have saved me my pains, *to have taken* it away yourself = by taking.

II. iii. 22 So sweet a breath *to sing* = for singing.

II. iii. 206 Thou hadst *need send* for more money.

III. i. 125 I had rather hear you *to solicit* that.

III. iii. 19 Shall we *go see* the reliques of this town?

To-morrow, sir; best first *go see* your lodging.

III. iv. 366 My necessity makes me *to ask* you for my purse.

IV. i. 61 Thou shalt not choose *but go*.

V. i. 367 Let no quarrel nor no brawl *come taint* = let no quarrel *come and taint*.

Intransitive Verbs used Transitivity.

A possible explanation of the origin of this use is that in Latin the impersonal verb was used with a personal object, e.g. *me pudet* = it shames me, when we say "I am ashamed." We still use a few intransitive verbs in a causal sense, e.g. He *ran* a thorn into his hand.

- I. v. 83 Infirmary that *decays* the wise = causes to decay.
- II. v. 47 Look how imagination *blows* him = puffs out.
- IV. ii. 9 To be *said* an honest man = called.
- IV. ii. 106 *Endeavour* thyself to sleep.

Transitive Verbs are rarely used intransitively.

Some of the following examples may be regarded as open to discussion:

- I. v. 330 Desire him not to *flatter* with his lord = deal flatteringly with.
- II. iv. 30 So *wears* she to him = becomes gradually fitted.
- III. iv. 6 (He) *suits* well with my fortunes. *Suits with* = suits.
- IV. i. 62 Do not *deny* = say no. Cf. the Lat. *negare*.

"May" for "can," "might" for "could."

The original sense of *may* (A.S. *mag* = I am able) and *might* is seen in:

- I. i. 23 So please my lord, I *might* not be admitted.
- I. v. 303 You *might* do much. Here *might* is conditional = would be able.

Omission of Verb.

With adverbs expressing motion, the verbs which they should qualify are often omitted; the adverb thus becomes almost an interjection. It is to be observed that the verb omitted is generally a verb of motion, and that the omission takes place most frequently after *will*, *shall*, or other auxiliary. In familiar speech we still make the same omission, especially when the mood would be imperative. Such ellipses often make for emphasis.

- I. i. 40 Away before me to sweet beds of flowers.
- I. iii. 94 No question = (There is) no question (about that).
- I. iii. 112 I'll home to-morrow.
- I. iii. 114 She'll none of me = she will (have) nothing to do with me.
- I. iii. 116 She'll none o' the count.
- I. v. 40 Better a witty fool than a foolish wit. Sc. *be*.
- I. v. 40 I'll no more of you = I'll have no more to do with. See also II. ii. 13.
- I. v. 209 I will on with my speech. And see III. i. 49.
- III. i. 152 You'll nothing, madam, to my lord by me? Sc. send, or say.
- III. iv. 62 I could hardly entreat him back.
- III. iv. 215 Give them way . . . and presently

"Shall" and "will," "should" and "would."

Shall and *should* are frequently used by Shakespeare where we should now use *will* and *would*, for whereas *shall* is now used to denote futurity only in the first person, Elizabethan authors used it in this sense with all three persons.

- I. iii. 139 My very walk *should* be a jig.
 I. iv. 27 It *shall* become thee well to act my woes.
 I. v. 189 I *would* be loath to cast away my speech. Here *would* appears to be used for *should*. But see Abbott, § 331.
 II. iii. 186 He *shall* think . . . that they come from my niece.
 II. v. 29 Should she fancy, it *should* be one of my complexion.
 III. i. 45 I *would* be sorry, sir, but the fool *should* be as oft with your master as with my mistress. See Abbott, § 331.

Singular Verb with Plural Subject.

This apparent anomaly may be accounted for in several ways.

- (i) What appears to be the singular form may be the Northern plural in *es* or *s*.
 (ii) The subject noun may be regarded as singular in *thought*, or the composite subject may convey one idea.
 (iii) When the verb precedes the subject, the writer has perhaps not yet settled in his mind what the subject is to be. Cf. the use of *il y a* in French.
 (iv) By the presence near the verb of a singular noun or pronoun (not necessarily the subject or even part of a composite subject).
 II. iv. 86 But 'tis that miracle and queen of gems
 That nature pranks her in attracts my soul.

Here the subject *in thought* is "miraculous queen of gems" = beauty.

- II. iv. 94 There is no woman's siles. See (iii) and (iv).
 II. v. 176 Daylight and champain *discovers* not more. (ii)
 III. i. 148 When wit and youth *is* come to harvest. (ii)
 III. ii. 84 More lines than *is* in the new map. (iii)
 IV. iii. 11 Yet *doth* this accident and flood of fortune, etc. (iii)

Subjunctive Mood.

The simple form of the subjunctive (*i.e.* without any auxiliary) was much more commonly used in Shakespeare's time than it now is. We have seen (*v.* above, under Imperative) how it was frequently used optatively. The following examples show various other uses of it, chiefly in dependent clauses after verbs and conjunctions.

- I. ii. 44 That *were* hard to compass. Conditional use.
 I. iii. 102 Then *hadst* thou had an excellent head of hair.
 Conditional use.
 I. iv. 18 There thy fixed foot shall grow till thou *have* audience.
 I. v. 27 If one *break*, the other will hold.

- I. v. 30 If Sir Toby would leave drinking, thou *wert* as witty a piece of Eve's flesh as any in Illyria. Conditional.

- I. v. 34 Make your excuse wisely, you *were* best.

The subjunctive here is conditional, and the phrase is an ungrammatical remnant of an older idiom, *cf. me* (= to me) *were liefer* = it would be more pleasant to me. In Shakespeare's phrase, however, the *you* is, no doubt, nominative. *Cf.* also II. ii. 27, "Poor lady, *she were better* love a dream," and III. iv. 12.

- I. v. 103 Though he *do* nothing but rail.

- I. v. 175 One would think his mother's milk *were* scarce out of him. Dependent clause.

- II. i. 7 It *were* a bad recompense.

- II. ii. 19 Fortune forbid, my outside *have* not charm'd her. Dependent clause.

- V. i. 181 I *had* rather than forty pound I *were* at home. A characteristic example of Elizabethan ellipsis. I would wish rather to be at home than to receive forty pounds.

On the use of the subjunctive mood Dr. Abbott remarks: "The reader of Shakespeare should always be ready to recognise the subjunctive, even where the identity of the subjunctive, with the indicative inflection, renders distinction between two moods impossible, except from the context."

Verb used as Noun.

- II. iv. 102 Make no *compare*

Between that love a woman can bear me
And that I owe Olivia.

- III. i. 126 To one of your *receiving* enough is shown. A verbal noun = capacity. *Cf.* also,

- III. iv. 381 My *having* is not much = my store.

Miscellaneous Peculiarities.

- II. i. 15 It charges me in manners the rather to express myself.

- II. v. 14 It is pity of our lives.

In these two examples we may recognise the tendency of languages in their earlier stages to prefer impersonal to personal constructions, "denoting," says Dr. Abbott, "that a speaker has not yet arrived so far in development as to trace his own actions and feelings to his own agency."

- II. iv. 120 Died thy sister of her love?

Omission of the auxiliary *do*. "This licence of omission sometimes adds much to the beauty and vigour of expression."

- III. iii. 18 What's to do?

The infinitive active is here used where we should expect the passive.

- III. iv. 262 Satisfaction can be none but by pangs of death.

For satisfaction *there* can be none except, etc.; an example of ellipsis. *Cf.* also III. iii. 40.

PECULIARITIES OF SYNTAX

Double Object.

Certain changes have taken place in the construction of the complex object since the early periods of English. Abstract thought and abstract expression are not natural to children or to nations in their infancy. Hence we find that in the early periods of our language the substantive clause, when used as an object, was more concrete than it now is, the dependent clause becoming often a mere explanation of the concrete object. Examples are:—

- I. ii. 53 Conceal me what I am.
- I. v. 276 I see you what you are, you are too proud.
- II. iv. 55 My shroud of white, stuck all with yew,
O, prepare it.

Construction changed by change of thought.

- II. iv. 15 If ever thou shalt love,
 In the sweet pangs of it remember me.
Where *it* is used in the second line, as though the first had been
"If ever thou shalt feel (or experience) love."
- II. iv. 96 No woman's heart
 So big, to hold so much; they lack retention.
Where the thought changes from "woman's heart" to *women*.
- III. ii. 66 For Andrew, if he were opened, and you find so much
 blood in his liver as will clog the foot of a flea, etc.
Note the change of tense; we should expect *found*, *would*, etc.
- V. i. 224 So late ago.

Here there is a confusion of the two constructions, *so lately* and *so short a time ago*.

SUMMARY AND PASSAGES FOR EXPLANATION.

It is not to be supposed that the preceding account of the grammar of this play contains a complete list of all unusual forms and constructions that are to be found in it. It may, however, be confidently assumed that any student of the play who may have carefully studied such peculiarities as are there explained, will be in a position to explain, by analogy, any grammatical difficulty he may meet with in the course of his reading, whether in this or in any other of Shakespeare's plays. Moreover, such a thorough study of one play, as is here assumed, will very considerably extend the student's knowledge of the English language, and will provide an additional source of interest when he comes to the study of other plays or other writers.

In order that the student may test his knowledge of the grammatical section, a few passages of greater length than the extracts given above are here collected for the purpose of explanation and annotation. The following brief summary of the principal features of Elizabethan English may be found helpful.

Summary and Passages for Explanation. 137

1. Clearness is preferred to grammatical accuracy. We find that constructions are sometimes irregular or confused, whilst the meaning is perfectly plain.
2. Brevity is preferred to logical precision, resulting in many ellipses.
3. Emphasis is obtained by various devices, such as redundancies (double negatives, double comparatives, double objects), inversions and omissions.
4. The same word may do the duty of several parts of speech.
5. Early English inflections and Early English idioms are more frequently met with in Elizabethan than in modern authors.

Passages for Annotation.

My desire,
More sharp than filed steel, did spur me forth;
And not all love to see you,—though so much
As might have drawn one to a longer voyage,—
But jealousy what might befall your travel,
Being skillless in these parts. III. iii. 4-9.

What shall you ask of me that I'll deny,
That honour, saved, may upon asking give. III. iv. 230-231.

This youth that you see here
I snatch'd one half out of the jaws of death,
Relieved him with such sanctity of love,
And to his image, which methought did promise
Most venerable worth, did I devotion. III. iv. 391-395.

Yet, if 'twere so,
She could not sway her house, command her followers,
Take and give back affairs and their despatch
With such a smooth, discreet, and stable bearing
As I perceive, she does. IV. iii. 16-20.

For three months before,
No interim, not a minute's vacancy,
Both day and night did we keep company. V. i. 98-100.

But this your minion, whom I know you love.
And whom, by Heaven I swear, I tender dearly,
Him will I tear out of that cruel eye,
Where he sits crowned in his master's spite. V. i. 129-132.

I'll bring you to a captain in this town,
Where lie my maiden weeds; by whose gentle help
I was preserved to serve this noble count. V. i. 263-265.

My lord, so please you, these things further thought on,
To think me as well a sister as a wife,
One day shall crown the alliance on't, so please you.
Here at my house, and at my proper cost. V. i. 328-331.

METRICAL CONSTRUCTION.

The ordinary line in blank verse consists of five feet of two syllables each, the second syllable in each foot being *stressed*, or uttered with more voice than the first syllable of the foot, which is *unstressed*.¹ But as such a line would be too monotonous and formal for frequent use, the metre is varied in many ways. Consider the following lines, which are, on the whole, fairly regular:—

Conceal' | me what' | I am'; | and be' | my aid' |
 For such' | disguise' | as hap' | ly shall' | become' |
 The form' | of my' | intent'. | I'll serve' | this duke' : :
 Thou shalt' | present' | me as' | an eun' | uch t(o) him' : :
 It may' | be worth' | thy pains'; | for I' | can sing' |
 And speak' | to him' | in man' | y forms' | of mu'(sic) |
 That will' | allow' | me ver' | y worth' | his serv'(ice) | (L. II. 53-9.)

For convenience sake we have marked alike all stressed syllables, but it will be noticed in reading the above lines that all second syllables are *not equally stressed*. The words *shall, shalt, as, will* receive only a very weak stress, and between this very weak stress and the strongest stress there are many intermediate degrees. By means of this variation in stress, monotony is avoided. Notice also that the *o* in *to* is elided before *him*, and that the last two lines of the passage contain extra syllables. By these and many other regular devices, the monotony which would arise from too great uniformity in structure is avoided.

The position of the stress is often changed. Instead of falling always upon the second syllable of the foot, the stress sometimes falls upon the first.² This inversion is most frequent at the beginning of a line, but it occurs also, not uncommonly, after a pause in another part of the line.

I. II. 13. Cour'age | and hope' | both teach' | ing him' | the pract'(ice), |
 To' a | strong mast' | that lived' | upon' | the sea'. |

Many examples of this inverted stress at the beginning of a line will be found in the succeeding quotations. Examples of inverted stress occurring after a full stop in the middle of a line are—

I. IV. 17. Be not' | denied' | access'. | Stand' at | her door'. |
 II. II. 139. I pit' | y you'. | That's' a | degree' | to love'. |
 IV. III. 22. Blame' not | this haste' | of mine'. | If' you | mean well'. |

It occurs after a slighter pause than a full stop in

V. I. 58. Here' in | the streets', | desp'(e)rate | of shame' | and state'. |
 V. I. 87. Did I' | expose' | myself', | pure' for | his love'. |

and it occurs where there is no pause at all in

I. I. 5. O' it | came o'er' | my ear' | like' the | sweet sound'. |

¹ A foot or measure so stressed is called an Iambus, and a line of five such measures an Iambic Pentameter.

² A foot of two syllables with the stress upon the first is called a Trochee.

An extra syllable (rarely a monosyllable) is frequently added before a pause, especially at the end of a line.

- I. i. 23. So please' | my lord', | I might' | not be' | admit'(ted).
 But from' | her hand' | maid do' | return' | this ans'(wer).
 I. ii. 55. Perchance' | he is' | not drown'd': | what' think | you sail'(ors)?
 I. ii. 44. What my' | estate' | is
 That' | were hard' | to com'(pass).
 How' does | he love' (me).

Occasionally, but not often, this superfluous syllable is a monosyllable.

- I. v. 280. The non'- | pareil' | of beaut'(y);
 How' does | he love' (me).

Notice that this line contains two extra syllables, one of which is a monosyllable, and that the stress after the pause in the middle is inverted. Another example is

- I. v. 288. A gra' | cious per' | (son): but yet' | I can' | not love' (him).

When this extra syllable occurs in the middle of a line, it is found almost always after the second or third foot. Examples in which it occurs in the middle of the line only are

- III. iv. 29. Too old' | by heav' | (en): let still' | the wo' | man take'.
 III. iv. 381. I'll lend' | you some' | (thing): my hav' | ing is' | not much'.

Such extra syllables are called **double** or **feminine endings**, and afford a useful indication of the approximate date of the play. Speaking generally, if the double endings are rare (e.g. 9 in *Love's Labour's Lost*, 1588), we may infer that the play is of early date; if they occur frequently, that the play belongs to Shakespeare's later period (e.g. 726 in *Cymbeline*, 1610-12). In *Twelfth Night*, which belongs to the middle period, there are 152 double endings, constituting about 20 per cent. of all the blank-verse lines.

Two extra syllables sometimes occur together, if unemphatic, before a pause, especially at the end of a line, thus giving the appearance of an Alexandrine.

- III. iii. 13. Set forth' | in your' | pursuit'.
 My kind' | Anton'(io).
 III. iii. 24. That do' | renown' | this cit' | y;
 Would' | you'd par'(don me).
 III. iv. 381. Can lack' | persuas' | ion? Do' | not tempt' | my mis'(ery).
 IV. iii. 17. She could' | not sway' | her house' | command' | her foil'(o.cere).

Unaccented monosyllables. Provided there be only one stressed syllable there may be more than one syllable in any foot. This departure from the normal line is not uncommon in our play.

- III. iv. 121. I am all' | the daught' | ers of' | my fath' | er's house'.
 III. iv. 391. Let me speak' | a lit'(tle). | This youth' | that you' | see here'.
 V. i. 102. But for thee', | fellow'; | fellow', | thy words' | are madness'.
 V. i. 204. Where lie' | my maid' | on weeds'; | by whose gen' | tle help'.

Accented unemphatic monosyllables. Sometimes unemphatic monosyllables, such as *and*, *at*, *for*, *from*, *if*, *in*, *of*, *or*, are allowed to stand in an emphatic place and to receive stress. When they occur at the end of a line, they are called "weak endings." These appear for the first time in considerable quantities in *Macbeth* (1605), and hardly appear at all in Shakespeare's earlier plays.

- I. ii. 38. In' the | protec' | tion o' | hi: son' | her broth'(er).
 I. iv. 20. If she' | be so' | aban' | don'd to' | her sor(row).
 I. v. 290. And in' | dimen' | slon and' | the shape' | of nat'(ure).
 I. v. 294. Make' me | a wil' | low cab' | in at' | your gate'.
 Seven = *sein*.

Syllables omitted. Syllables which we now pronounce might formerly be omitted in pronunciation.

- I. i. 26. The el' | ement' | itself' | till seven' | years' heat'.
 Perhaps also in

- III. i. 129. A ring' | in chase' | of you' : | so did' I | abuse'.
 so did = *sod*.
 III. iii. 31. Albeit' | the qual' | it(y) of' | the time' | and quarrel'.
 beitt' = *bet*; ty of = *tof*; quarrel' = *quarl*.

More often, however, two syllables coalesce, or are rapidly pronounced together.

- I. iv. 16. There'fore, | good youth', | address' | thy gait' | unt(o) her.
 I. iv. 19. Till thou' | have and' | ience.
 Sure', | my nob' | le lord'.
 I. iv. 29. Than' in | a nun' | cio's of' | more grave' | aspect'.
 II. ii. 39. It is' too hard' | a knot' | for me' | t(o) untie'.
 III. i. 151. Grace' and | good dis' | posit' | ion attend' | your la' | dyship'.

Examples of this slurring of syllables in words are numerous. Thus *rabulous* is a dissyllable in I. iv. 33; *company*, in I. iv. 39 (but it is a trisyllable in V. i. 100); *Olivia* is frequently a dissyllable; *even* is pronounced as a monosyllable in I. v. 297, II. iv. 41, III. iv. 414; *flatterer* is a dissyllable in I. v. 336; *desperate*, in II. ii. 83 and V. i. 68; *tyrannous*, in III. i. 136; *interim*, in V. i. 99; *ceremony*, in V. i. 164; *follower*, in V. i. 286; *borrowed* is a monosyllable in III. iv. 3; *morrow*, in III. iv. 229; *spirit*, in I. v. 318 and V. i. 248 (but a dissyllable in V. i. 247); *follow'd*, in V. i. 377.

Lengthening of syllables or words. On the other hand, many words are given an additional syllable in pronunciation.

- I. i. 32. And last' | ing in' | her sad' | remem' | b(e)rance'.
 I. ii. 20. The like' | of him' | know'st thou' | this coun' | t'ory' ?
 V. i. 396. Of our' | dear souls'. | Meantime', | sweet sis' | ter'.

where the *-ter* is to be prolonged and uttered with a kind of burr.

Thus the termination *-ion* is frequently pronounced as two syllables at the end of a line (but not so often in the middle).

- I. v. 322. Methinks' | I feel' | this youth's' | perfect' | ions'.
 II. iv. 97. So big' | to hold' | so much' | they lack' | retent' | ion'.

in which case the line is an Alexandrine.

- V. i. 72. I know' | not what' | 'twas but' | distract' | ion'.

An instance of this lengthening in the middle of a line is

- I. i. 39. Her sweet' | perfect' | *ions'* | with one' | self king'.

A monosyllable is occasionally drawn out in pronunciation so as to serve as a foot, or is pronounced as a dissyllable. Of this variation, however, our play appears to afford no example.

Alexandrines are lines containing six distinct stresses. Real Alexandrines are sparingly employed by Shakespeare.

- III. i. 136. That tyr' | (an)nous heart' | can think'. | To one' | of your' | receiv'(ing). ||

- III. i. 151. Grace' and, good dis' | posit' | (to)n attend' | your la' | dyship' ||

Apparent Alexandrines are more frequent, and the student is cautioned against describing every line which contains twelve or more syllables as an Alexandrine. Such lines can very often be reduced to five-foot lines by the omission or slurring of unemphatic syllables.

Numerous examples of this process may be found in the verses scanned in the preceding pages. Again, sometimes apparent Alexandrines are really trimeter couplets, e.g.

- III. iii. 13. Set forth' | in your' | pursuit' || My kind' | Anton' | lo' ||

- V. i. 76. Hast made' | thine en' | emies' ? || Orsli' | no no' | ble si' ||

It will be noticed that these trimeter couplets are generally divided between two speakers, one ending and the other beginning a speech.

Short lines. Single lines are found with only four, three, or even two, stresses. It will be observed that most of the examples quoted are in the form of questions, often interruptions. Verses of four stresses are the least common.

Four stresses.

- I. v. 28. With ad' | ora' | tions, fer' | tile tears' ||

Three stresses.

- I. ii. 1. What count' | ry, friends', | is this' ? ||
I. ii. 17. So long' | as I' | could see'. ||
I. ii. 18. For say' | ing so', | there's gold'. ||
I. ii. 29. He was' | a bach' | (e)lor then' ||
I. v. 315. What' is | your par' | entage' ? ||

Two stresses.

- I. ii. 21. Who gov' | erns here' ? ||
I. ii. 26. What' is | his name' ? ||
II. iv. 105. What' dost | thou know' ? ||

Interjectional lines. Some irregularities may be explained by the custom of placing ejaculations, nominatives of address, e.c., out of the regular verse.

Interjection at the end of the line.

- I. v. 319. Do give' | thee five' | fold blaz' | on: not' | too fast' || soft, soft !

Interjection in the middle.

- II. iv. 89. I can' | not be' | so ans' | we'd Sooth, but' | you must' ||

where *sooth* is extra-metrical. Other examples are

II. iv. 104. And that' | I owe' | Olliv' | ia.

ay, but' | I know' ||

II. iv. 110. I should' | your lord' | ship

And whats' | her hist' | ory' ||

Interjection at the beginning.

III. iv. 379. Hold, there's half' | my coff(er) |

Will' you | deny' | me now? ||

Accent. In Shakespeare many words are accented otherwise than at present, and again, words are accented in one way at one time, differently, at another.

I. iv. 29. Than' in | a nun' | clo's of' | more grave' | aspect'. ||

II. iv. 3. That old' | and ant' | ique song' | we heard' | lus. night' ||

V. i. 228. A nat'(u) | ral per' | spective' | that is' | and is n(o)t'. ||

V. i. 256. O' that | record' | is live' | ly in' | my soul'. ||

Rhyme. Rhyme is employed by Shakespeare to mark:

- (i.) the close of a scene. This was important at a time when plays were performed without change of scenery or dropping of curtains;
- (ii.) the conclusion of a train of thought. A rhymed couplet, frequently epigrammatic, or containing a summary of the situation would ensure the noticing of the point by the audience;
- (iii.) the enunciation of a maxim or proverbial saying;
- (iv.) the formation of a resolution;
- (v.) the utterance of an "aside."

The number of rhyming lines in *Twelfth Night* is 152. Usually the lines rhyme consecutively. Of the songs, the one in II. iii. is in stanzas of six lines (Sextants) rhyming in the order *a, a, b, c, c, b*, whilst that in II. iv. is in stanzas of eight lines (Octaves) of varying lengths, rhyming alternately. The Clown's song at the close of the play is in stanzas of four lines (Quatrains) of which the first and third alone rhyme.

Prose is used in the comic scenes and in letters; wherever, in fact, it is desired to lower the dramatic pitch. Shakespeare, more than any other dramatist, adapts his language to the character of the speaker and to the subject treated, and obtains dramatic effect by varying between one vehicle and another. Sir Andrew and Sir Toby naturally speak in prose, even where the other characters are speaking in verse (*cf.* V. i.). Antonio and Sebastian speak in prose when first they appear upon the sea-coast and before their characters are revealed to the audience (II. i.), but when Sebastian has left and the audience has become acquainted with the nobility of Antonio's character, then the latter soliloquises in verse. In subsequent scenes they speak in verse (III. iv., IV. i. iii., and V. i.). Verse is the natural vehicle for the speech of Orsino, Viola and Olivia.

VARIANTS AND PROPOSED EMENDATIONS.

- I. i. 5. Pope altered *sound* to *south*; Rowe to *wind*.
 I. i. 26. Johnson has "seven years hence."
 I. ii. 15. The Folios have *Orion*, evidently a misprint.
 I. iii. 45. Warburton says *volto* for *vulgo*.
 I. iii. 107. The folios have *cool my nature*.
 I. iii. 123. Theobald proposed to read *a noble man*, referring to Orsino.
 I. iii. 145. The folios read *a dam'd colour'd stock*; the emendation is Pope's; Collier proposes, *dun-colour'd stock*.
 I. iv. 42. Collier suggests *Yet, O barful strife!*
 I. v. 21. Theobald changed to *Marry, a good hanging*.
 I. v. 260. Collier corrects to *Such a one I am at this present*; Warburton proposed *Such a one I wear this present*.
 I. v. 281. Pope suggested *with fertile tears*; Malone has *With adoration's fertile tears*.
 II. i. 19. Hanmer proposed *Metelin* (for *Mitylene*).
 II. i. 29. Warburton omitted *With such estimable wonder*, Collier substitutes *with self-estimation wander* so far to.
 II. ii. 13. Collier and others have suggested *She took no ring of me*.
 II. ii. 33. The folios have *Such as we are made, if such we be*.
 II. iii. 21. *Breath* has been proposed for *breast*.
 II. iii. 54. Johnson suggested *Come, a kiss then, sweet and twenty*.
 II. iii. 129. Theobald proposed *Out of time, sir?*
 II. iv. 53. The folios have *Fie away*. The emendation is Rowe's.
 II. iv. 89. Hanmer's emendation for *It cannot be*, etc.
 II. v. 16. Steevens has *netile of India*.
 II. v. 45. *Trachy* (for *Thrace*), *Starchy* (the starching room), *Strozzi*, and *Stracci* have all been suggested for *Strachy*.
 II. v. 71. The folio of 1632 has *with cares*, Johnson *with carts*, Tyrwhitt *with cables*. Hanmer *by th'ears*.
 III. i. 76. The folio has *But wisemen's folly false, quite taint their wit*; the reading of the text is Tyrwhitt's.
 III. i. 81. Theobald gives the French speech to Sir Toby.
 III. i. 128. Warburton's emendation of the folio reading *you did hear*.
 III. ii. 71. The folio reads *youngest wren of mine*. The emendation is Theobald's.
 III. iii. 15. The folio has *And thanks; and ever oft good turns*; Theobald *And thanks and ever thanks and oft good turns*; Steevens *And thanks and ever thanks and oft good turns*.
 IV. i. 15. Collier corrects to *lubberly work*.
 IV. ii. 44. The First Folio reads *cleere stores*, the Second *cleare stones*.
 IV. ii. 145. Farmer, Steevens and Collier support *goodman drivell*. The folio has *diuell*.
 V. i. 207. The folio of 1623 reads *and a fassy measures panyon*, that of 1632 *after a fassy measure's Parin*.

HINTS ON PARAPHRASING.

1. Do not mistake the meaning of "to paraphrase." It is not to put into other words the *words* of a passage, but to express in clear and simple language the *meaning* of that passage.
2. Read over the passage to be paraphrased several times. Turn it over in your own mind. Endeavour to seize the general sense before writing anything down.
3. Put nothing down that you do not know the meaning of yourself. If *you* do not understand what you write, you may be sure no one else will.
4. Avoid the use of a dictionary if possible. If, however, you are compelled to use one, make sure that you understand the meaning selected for any word, and that it "fits in" with the rest of your rendering.
5. The paraphrase when finished should be such that it can easily be understood by any one who has not seen the original. After writing it, endeavour to forget the original and re-read your own version as if you were reading a new author.
6. In paraphrasing verse or condensed prose (such as Bacon's) it is almost always necessary to amplify in order to bring out the full meaning of any given passage, i.e. your version ought generally to be longer than the original.
7. Do not turn into the third person what is expressed in the text in the first person, and above all, do not change from the one to the other without good reason.
8. Simplify by breaking up long sentences into shorter ones. Change the order of words or even of sentences as much as you please provided you preserve the meaning of the passage.
9. Maintain the spirit and general character of the composition as far as possible. If you know the context of the extract, that knowledge should help you to express yourself appropriately. If you do not know the context, imagine a setting for the extract; this will help you to make your own version more vivid and more clear.
10. Be careful with your metaphors, do not mingle metaphorical with literal speech in one sentence. Use no greater number of words than necessary to convey your meaning, and use the simplest words you can which will fully express your thought.

EXAMPLE.

We would impress upon the junior student the fact that many paraphrases differing widely the one from the other may be equally good and equally acceptable to the Examiner. We have therefore, in the following example, given four versions of one passage shewing four different methods of treatment.

1. Paraphrase the following passage from Act II. Scene ii. 28-42.

"Disguise, I see, thou art a wickedness,
Wherein the pregnant enemy does much.
How easy is it for the proper-false
In women's waken hearts to set their forms!
Alas, our frailty is the cause, not we!
For such as we are made of, such we be.
How will this fadge? My master loves her dearly;
And I, poor monster, fond as much on him
As she, mistaken, seems to dote on me.
What will become of this? As I am man,
My state is desperate for my master's love;
As I am woman,—now alas the day!—
What thriftless sighs shall poor Olivia breathe!
O Time, thou must untangle this, not I;
It is too hard a knot for me to untie."

First Method of Treatment.

Now I perceive that the faculty which mortals possess of assuming an appearance not befitting their real character is a defect in their nature which the common enemy of mankind, ever ready to turn our weaknesses to his own ends, makes the most of. What power the handsome man who is not swayed by any sense of honour, possesses over woman's impressionable heart! How easily he may stamp his image there! Alas! the cause is in the frailty of our nature rather than in our will. We are as we were made and cannot change our nature. What will be the end of this? My master, Orsino, is deeply in love with Olivia, whilst I, poor wretch, a woman in all but appearance am as deeply in love with him. She again, mistaking my real character, seems no less infatuated with me. How will this turn out? Having assumed the character of a man I must despair of ever winning the love of my master. Being in reality a woman I must also be the cause that Olivia shall waste many a sigh in vain longing after me. 'Tis a maze from which I see no issue. I must wander blindly on, trusting to time and fate to guide my steps aright.

Second Method of Treatment.

Now it is revealed to me that disguise is sin, and I, having put on a false appearance, have allowed myself to be "o'erflourished by the devil" who will ever make a lie bring forth an abundant harvest.

Our women's hearts are soft and impressionable, and so most readily wrought upon by falsehood concealed by a goodly outside. The cause is in our own nature, and we must not be blamed if nature follows her bent.

But what will be the issue of all this? I, in my luckless disguise, stand between my master and the lady he so madly loves; she, I fear, loving me as desperately as I love him. Can good results come from this masquerade? I can never gain the love of Orsino as long as I remain disguised as a man; and woe worth the day when Olivia beholds me as a woman and finds that her love is wantonness. I am not equal to the task of unravelling this coil, Time must do it, and to Time I leave it.

Third Method of Treatment.

Alas for vain counterfeit! I know too well it is nought other than a baseness in which mere nature has too great sway. On the weak heart of woman too easily is impressed the alluring charm of man. Oh! 'tis not indeed our true selves. 'tis but our weakness. Such is our nature, so were we created. How can I succeed herein? 'Tis plain the Duke loves Olivia deeply, and I poor creature dote on him too, and she, unwitting who I am, appears to adore me. What is to be the end of it all? As I am man it is utterly hopeless to win the heart of him I fondly cherish, and being woman, so 'tis just as hopeless for Olivia. Nought is left me but endless sighs. No not all in vain my sighs; the future shall yet unfold a fairer prospect. Yes, the future may still unravel this mystery of love.

Fourth Method of Treatment.

Disguise, thou art indeed a means whereby the clever fiend may further his own ends. How willing ever is the soft heart of the woman to be deceived by fair false looks! Yet 'tis not we who are to blame for this; 'tis rather our weak natures. We are made thus and cannot help ourselves. What will be the outcome of it all? She is adored by my master, and I, poor creature, adore him, while she again, believing me to be a man, is pleased to worship me. What then will happen? As a man, I cannot hope to win my master's heart, and as a woman—oh unhappy moment wherein this plan was conceived—how much fruitless suffering must I cause to sweet Olivia! Oh Time, thou alone wilt unravel all these mysteries: 'tis a task too infinitely difficult for me.

CLASSICAL NAMES WITH THEIR CONTEXT.

The references to the play are to the first line of each quotation.

Actæon (Turn'd into a hart). The allusion is to the story of Actæon by which Shakespeare appears to think men are cautioned against too great familiarity with forbidden beauty. Actæon, who, having beheld Diana bathing, was changed into a stag and torn in pieces by his hounds, represents a man, who has his heart torn with incessant longing for that which he cannot gain. The allusion is justified by Olivia's coldness towards the Duke, a coldness which gives her some resemblance to the chaste Diana. The story of Actæon is found in Ovid.

The Duke says—

That instant was I turn'd into a hart,
And my desires, like fell and cruel hounds,
E'er since pursue me.

I. i. 20.

Arion, a Greek poet of Lesbos who flourished about 700 B.C., and was famous as a player upon the lyre. According to the legend, Arion while returning from a musical contest in Sicily in which he had been victor, was thrown into the sea by the sailors, but was saved and carried to Tænarus by dolphins which had gathered round his ship to listen to his playing.

The captain, describing Sebastian's efforts to save himself, says—

Like Arion on the dolphin's back,
I saw him hold acquaintance with the waves.

I. ii. 15.

Cressida. See under **TROILUS**.

Diana, identified with the Greek Artemis; the daughter of Zeus and Latona, and twin-sister of Apollo. As a virgin goddess she was especially venerated by young maidens, whose patroness she remained till their marriage, and to whom she afforded an example of chastity.

Orsino, describing Viola's youthful appearance, says—

Diana's up
Is not more smooth and rubious.

I. iv. 32.

Elysium, Paradise, the abode of the blessed spirits.

Viola, referring to her brother's supposed death says punningly—

And what should I do in Illyria?
My brother he is in Elysium.

I. ii. 2.

Fates, The. The goddesses of Fate decided the destiny of man. They were three in number—*Klotho*, the spinner of life's thread; *Lachesis*, the giver of life's portion; and *Atropos*, the inexorable one who sends death.

Maria writes in the letter purporting to be from Olivia to Malvolio—

"Thy Fates open their hands; let thy blood and spirit embrace them."
II. v. 160.

Fortune, or Fortuna, a goddess, worshipped both in Greece and Italy. She was the symbol of the plentiful gifts of fortune.

In Maria's letter to Malvolio we read—

Let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers.
II. v. 171.

Jove, or Jupiter, called Zeus by the Greeks. The father or lord of heaven whose name was invoked by the Romans at the beginning of every undertaking.

The Clown, in reference to Olivia's defence of folly, says—

Thou hast spoke for us, Madonna, as if thy eldest son should be a fool,—whose skull Jove cram with brains.
I. v. 122.

Malvolio expresses gratitude to Jove on more than one occasion—

Jove and my stars be praised.
II. v. 189.

It is Jove's doing, and Jove make me thankful.
III. iv. 82.

Well, Jove, not I, is the doer of this, and he is to be thanked.
III. iv. 91.

The Clown, in reference to Viola's youthful appearance, appeals to Jove—

Now Jove, in his next commodity of hair, send thee a beard.
III. i. 52.

Lethe, a river in the lower world. The souls of the departed drank of this river, and thereby forgot all they had said or done in the upper world.

Sebastian, marvelling at the advances which Olivia makes to him, says—

Let fancy still my sense in Lethe steep;
If it be thus to dream, still let me sleep.
IV. i. 66.

Lucrece, or Lucretia. The wife of Lucius Tarquinius Collatinus. The story of her violation by Sextus Tarquinius, and how she stabbed herself in consequence before her father and her husband, after telling them the tale, is well known as leading to the expulsion of the Tarquins from Rome and to the establishment of

the Republic. *She is often alluded to as typifying chastity.

Malvolio recognises his mistress' seal on Maria's letter—

Soft! and the impressure her Lucrece, with which she uses to seal.
II. v. 104.

Maria alludes to her at the close of the letter—

But silence, like a Lucrece knife,
With bloodless stroke my heart doth gore.
II. v. 117.

Mercury in the ancient system of Mythology represents the practical wisdom of the world. Cunning and dexterity were the chief features of his character. He endowed merchants with shrewdness to outwit others and allowed thieves and rogues to invoke his protection before entering on their operations. (In the present day robbers and bandits in Italy see nothing strange in asking their patron saint to bestow on them a rich prey.)

The Clown says to Olivia, alluding to her praise of folly—

Now Mercury enuoe thee with leasing, for thou speakest well of fools.
I. v. 106.

Myrmidons, the people led by Achilles in the Trojan war; used as a common noun signifying "petty officers of justice." "Any rude ruffian." (JOHNSON).

The Clown, apparently talking nonsense, says—

My lady has a white hand, and the Myrmidons are no bottle ale houses.
II. iii. 30.

Pandarus. See under **TROILUS**.

Penthesilea, the queen of the Amazons.

Sir Toby, in mocking allusion to Maria's diminutive stature, says—

Good-night, Penthesilea.
II. III. 201.

Phrygia, a country of Asia Minor, of different extent at different periods.

For "Lord Pandarus of Phrygia," see under **TROILUS**.

Pythagoras, the Greek exponent of the doctrine of the transmigration of souls. Souls which required purification either passed into the bodies of animals, or, if incurable, were thrust down into Tartarus. The pure were exalted to higher modes of life and at last attained to incorporeal existence.

The Clown, as Sir Topas questions Malvolio—

What is the opinion of Pythagoras concerning wild fowl?
IV. II. 57.

And on being answered, "That the soul of our grandam might haply inhabit a bird," says—

Thou shalt hold the opinion of Pythagoras ere I will allow of thy wits. IV. ii. 66.

Tartar, or **Tartarus**, in the *Iliad*, a place beneath the earth, as far below Hades as Heaven is above the earth, and closed by iron gates.

Sir Toby, complimenting Maria on the success of her forged letter, exclaims—

To the gates of Tartar, thou most excellent devil of wit! II. v. 227.

Troilus. In post-classical stories of Troy, Troilus was one of the sons of Priam, king of Troy, Cressida was the daughter of Calchas the priest. In 1369 Chaucer wrote a poem, *Troilus and Cressida*, and in 1600 a tragedy of the same name, written by Shakespeare was first acted. In this play, Troilus appears as a type of the ardent, faithful, youthful lover and a "prince of chivalry," Cressida is a typical flirt, insincere, inconstant, the type of all disloyalty. Pandarus is the self-interested uncle of Cressida and contrives a meeting between her and Troilus. A quotation from the play, very slightly changed, indicates the parts which the three characters respectively perform in it. "Let all pitiful goers-between be called to the world's end after my name, call them all Pandars; let all constant men be Troiluses, all false women Cressids."

The Clown on receiving a piece of money from Viola begs for more—

CLo.: I would play Lord Pandarus of Phrygia, sir, to bring a Cressida to this Troilus.

Vio.: I understand you, sir, 'tis well begged.

CLo.: The matter, I hope, is not great, sir, begging but a beggar. Cressida was a beggar. III. i. 60.

Vulcan, the Roman god who presided over the art of forging; the god of fire. He has his forges and smithies in the midst of fiery mountains (hence the word "volcano"). All the effects of fire are attributed to him.

The Duke, referring to Antonio's war-begrimed features, depicts him—

As black as Vulcan in the smoke of war.

V. i. 57.

ALLUSIONS TO OTHER PROPER NAMES WITH THEIR CONTEXT.

Babylon, in ancient geography, the capital of Babylonia, situated on the Euphrates.

The name occurs in the catch sung by Sir Toby and the Clown—

There dwelt a man in Babylon, lady, lady!

II. iii. 88.

Beelzebub ("God of flies.") In the New Testament the prince of evil spirits, cf. St. Mark iii. 22, "He hath Beelzebub, and by the prince of the devils casteth he out devils."

The Clown, in reply to Olivia's enquiry concerning Malvollio, says—

Truly, madam, he holds Beelzebub at the stove's end as well as
a man in his case may do.

V. i. 293.

Brownist. The Brownists were so called from Robert Browne, a noted Separatist in Queen Elizabeth's reign. They were also called Separatists (and later Independents) because they separated or withdrew from attendance at public worship on the ground that the existence of a national church was contrary to the word of God. They were persecuted by the law, and amongst the earliest exiles from England to Amsterdam were those who became famous at a later time as the Pilgrim Fathers of the *Mayflower*. They rejected ceremonies as relics of idolatry and the rule of bishops as unscriptural.

Sir Andrew Aguecheek refers to them disparagingly—

I had as lief be a Brownist as a politician.

III. ii. 34

Candy, or *Candia* or *Crete*, an island in the Mediterranean, situated south-east of Greece and south-west of Asia Minor.

The First Officer, having apprehended Antonio, tells the Duke—

This is that Antonio

That took the Phoenix and her fraught from Candy.

V. i. 54

Capilet, the name of the horse with which Sir Andrew wished to bribe Viola not to fight.—

Let him let the matter slip, and I'll give him my horse, grey
Capilet.

VI. iv. 312

Cataian. (*See Glossary.*)

Dutchman, a name given to the Low Germans, particularly the people of Holland, or the kingdom of the Netherlands. See the Supplementary Note on this passage, page 104.

Fabian deploring to Sir Andrew his lack of enterprise in courtship, says—

You are now sailed into the north of my lady's opinion; when you will hang like an icicle on a Dutchman's beard.

III. ii. 28

Egyptian thief, The. The incident referred to in the text is taken from Heliodorus' *Æthiopia*, a popular story in Shakespeare's time, of which an edition appeared in 1587.

The Egyptian thief was Thyamis, a native of Memphis, and at the head of a band of robbers. Chariclea having fallen into their hands, Thyamis fell desperately in love with her and would have married her. Soon after, Thyamis was attacked by a stronger band of robbers and was in danger of losing both his life and his lady. "It was customary with those barbarians, *when they despaired of their own safety, first to make away with those whom they held dear*, and desired for companions in the next life." Thyamis, therefore, sought out his lady (as he thought) in the darkness of a cave, caught her by the hair with his left hand and (supposing her to be Chariclea), with his right hand plunged his sword into her breast.

The Duke, whose love is again rejected by Olivia, says—

Why should I not, had I the heart to do it,
Like to the Egyptian thief at point of death
Kill what I love?

V. i. 131

The allusion to "the Egyptians in their fog" (IV. ii. 51) bears a reference to Exodus x. 22-3—
"There was a thick darkness in all the land of Egypt, three days they saw not one another, neither rose any from his place for three days."

Elephant, the name of the inn which Antonio recommends to Sebastian—

In the south suburbs, at the Elephant,
Is best to lodge.

III. iii. 39.

Eve, the first woman, the mother of the human race.

The Clown, addressing Maria, says—

If Sir Toby would leave drinking, thou wert as witty a piece of Eve's flesh as any in Illyria.

L. v. 30

Gorboduc, a mythical king of Britain. His story, with that of his sons Ferrex and Porrex, is told in the early chronicles.

The Clown uses the name merely to give a flavour of reality to his extempore maxim—

For, as the old hermit of Prague, . . . very wittily said to a niece of King Gorboduc, "That that is is;" so I, being master Parson, am master Parson. IV. ii. 14.

Greek. The Greeks were proverbially spoken of by the Romans as fend of good cheer; and they used the word *gracari* for "to indulge in good living." Hence, we also took the name of a *Greek* for a jovial fellow, which ignorance has since corrupted into *grig*.

Sebastian addresses the Clown—

I prithee, foolish Greek, depart from me.

IV. i. 19.

Illyria is a region on the western coast of the Balkan peninsula, north of Greece proper. Its boundaries are vague, and it is unlikely that Shakespeare had any very definite region in view when he made it the scene of his romantic drama. It is now included in Montenegro and parts of the Austrian and Turkish empires.

The first folio contains no mention of the scene of action (neither does it contain a list of *dramatis personæ*) of the play, but allusions in the play itself are sufficiently numerous—

VIO.: What country, friends, is this?

CAP.: This is Illyria, lady.

VIO.: And what should I do in Illyria?

I. ii. 1.

Sir Andrew boasts that he is as good at masques and revels "as any man in Illyria," and, again, that he has "the back-trick simply as strong as any man in Illyria" (I. iii. 126 and 133).

India, Indies, formerly stood for the whole of the S.E. part of Asia and the islands of the Indian Archipelago.

Sir Toby addresses Maria—

How now, my metal of India!

II. v. 16.

Maria, describing Malvolio's behaviour under the influence of the letter, says—

He does smile his face into more lines than is in the new map, with the augmentation of the Indies.

III. ii. 83.

Jezabel, the wicked wife of Ahab, king of Israel.

Sir Andrew, whilst watching Malvolio in Olivia's garden, inappropriately exclaims—

Fit on him, Jezabel!

II. v. 46.

Legion, used as a proper noun to signify a large number of fiends collected together, cf. St. Mark v. 9. "My name is Legion: for we are many."

Sir Toby says of Malvolio—

If all the devils of hell be drawn in tittle, and Legion himself possessed him, yet I'll speak to him. III. iv. 94.

May. "It is usual on the first of May to exhibit metrical interludes of the comic kind, as well as the morris-dance."

Hence Fabian, on seeing Sir Andrew enter with the challenge to Viola, says—

More matter for a May morning

III. iv. 151

Messaline is the name of an imaginary place; changed in some editions to Metelin (for Mitylene).

Sebastian relating his history to Antonio, speaks of his father as—

that Sebastian of Messaline, whom I know you have heard of.

II. i. 18.

Mistress Mall. Moll Cutpurse, the nickname of a notorious woman, who was born in London about 1589. She was a riotous thief, bully, fortune-teller and forger, and nearly always wore a man's dress. She is said to have been the first woman to use tobacco.

Sir Toby on hearing Sir Andrew's great dancing powers, exclaims—

Wherefore have these gifts a curtain before them? Are they likely to take dust, like Mistress Mall's picture? I. iii. 135.

Music from the spheres. According to the doctrine of Pythagoras the heavenly bodies, in their motion, cause a certain sound or note, and these sounds being produced in conjunction, form a regular musical scale or harmony, the effect of which is exceedingly beautiful. This music was supposed to be inaudible by human ears. Lorenzo explains to Jessica in the *Merchant of Venice*—

"There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins.
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close us in, we cannot hear it."

V. i. 60.

In a note on *Paradise Lost* v. 625-7, Masson says:—"There was no notion more delightful or habitual to Milton than the Pythagorean one of the music of the spheres. It often occurs in his writings. He must have been familiar with all the references to it."

Olivia bids Viola never speak of the Duke again, and continues—

But would you undertake another suit,
I had rather hear you to solicit that
Than music from the spheres.

III. 1. 124.

Noah, a patriarch in the Bible who for his righteousness was saved, together with his family, when the world was overspread by a flood.

Sir Toby says to Fabian that "the oaths of judgment and reason"—

Have been grand-jurymen since before Noah was a sailor.

III. II. 17.

Peg-a-Ramsey, the name of a song, applied to Malvolio as a term of reproach—

My lady's a Cataian; we are politicians; Malvolio's a Peg-a-Ramsey.

II. III. 84.

Phoenix, in Greek legend, a brother of Europa, used in the play as the name of a vessel. (See under CANDY.)

Pigrogromitus, Queubus, Vapians, names invented by the Clown to give an air of learning to his nonsensical talk.

Sir Andrew addressing the Clown, says—

In sooth, thou wast in very gracious fooling last night when thou spokest of Pigrogromitus, of the Vapians passing the equinoctial of Queubus.

II. III. 23.

Prague, the capital of Bohemia. It possessed a very flourishing university at the epoch of Huss (beginning of the 15th century).

It does not appear that the Clown had any particular person in his mind when he spoke of—

The old hermit of Prague, that never saw pen and ink. IV. II. 14.

Queubus. See PIGROGROMITUS above.

Quinapalus, the name of an imaginary philosopher, invented by the Clown.

The Clown praying to be put "into good fooling," says ~~sententiously~~—

For what says Quinapalus? "Better a witty fool than a foolish wit."

I v. 30.

Robin, a diminutive of Robert.

The name occurs in a song printed in Percy's *Reliques of Ancient English Poetry*, from which the Clown sings snatches—

Hey, Robin, jolly Robin,
Tell me how thy lady does.

IV. II. 81.

Roman. In typography Roman type is the ordinary style of printing of modern books. It was first used in England in 1518.

When Malvolio says of Maria's letter—

I think we do know the sweet Roman hand,

III. iv. 39

the expression is probably used loosely for *Italic hand*, the style of ordinary handwriting. The Italic type is said to be an imitation of the handwriting of Petrarch, first used in the *Virgil* of 1500.

Rudesby, a proper name signifying "blusterer."

Olivia, furious with Sir Toby, whom she sees about to engage in a quarrel with Sebastian, exclaims—

Rudesby, be gone!

IV. I. 55.

Satan (Heb. "*an enemy*"), the chief evil spirit; the great adversary of man; the devil.

The Clown pretending to exorcise the devil in Malvolio, says—

Fie, thou dishonest Satan! I call thee by the most modest terms.

IV. II. 87.

Satan is referred to by Viola as "the pregnant enemy" in

II. II. 29.

St. Anne, a saint by whom the Clown swears—

Yes, by Saint Anne; and ginger shall be hot i' the mouth too.

II. III. 133.

St. Bennet, possibly the name of a church opposite the Globe Theatre in Shakespeare's time.

The Clown begging for a third contribution from the Duke, says—

The bells of Saint Bennet, sir, may put you in mind—one, two, three.

V. I. 42.

Sophy The, the Shah of Persia. The word *Sophy* signifies wise man, and the title was first taken by Imaï Sophi, who established the Sophi dynasty A.D. 1501. We are reminded by the allusions in the play that Sir Anthony Shirley returned in 1599 from Persia, whither he had been on an embassy with his brothers Sir Robert and Sir Thomas Shirley. The three brothers had been

entertained with great magnificence by the Shah, from whom also they received munificent rewards.

Fabian, delighted with the success of Maria's plot to hoodwink Malvolio, vows that—

I would not give my part of this sport for a pension of thousands to be paid from the Sophy. III. v. 197.

Sir Toby terrifies Sir Andrew with reports of Cesario's skill in fencing—

They say, he has been fencer to the Sophy. III. iv. 306.

Strachy. A proper name of which no satisfactory explanation has been given. See the note on this passage, page 98.

Malvolio easily persuades himself of the likelihood of Olivia's marrying him—

There is example for 't; the lady of the Strachy married the yeoman of the wardrobe. II. v. 44.

Taurus, an ancient constellation and sign of the zodiac, representing the forward part of a bull, and supposed to govern man's neck and throat.

Sir Toby and Sir Andrew discuss medical astrology—

SIR TO.: Were we not born under Taurus?

SIR AND.: Taurus? that's sides and heart.

SIR TO.: No, sir, it's legs and thighs.

I. III. 148.

Tiger, the name of a vessel.

The first officer says of Antonio—

And this is he who did the Tiger board,
When your young nephew Titus lost his leg.

V. I. 86.

Titus, a nephew to Orsino.

See the quotation above, under **TIGER**.

Vapians. See under **PIGROGROMITUS**.

Vice, **The**, the buffoon of the old Morality plays, usually represented as dressed in a cap with ass's ears, a long coat and a dagger of lath. See also the note on this passage.

The Clown, on leaving Malvolio in his prison, sings—

I'll be with you again,
In a trice,
Like to the old Vice,
Your need to sustain.

IV. II. 136.

Ware, a town in Hertfordshire, at an inn of which a monster bed used to attract the curiosity of travellers.

Sir Toby advises Sir Andrew to put into his challenge—

As many lies as will lie in thy sheet of paper, although the sheet were big enough for the bed of Ware in England.

III. II. 50.

THE IMPORTANCE AND PERSONAL APPEARANCE OF THE PROFESSIONAL CLOWN.

"Our Tarlton was master of his faculty. When Queen Elizabeth was serious, I dare not say sullen, and out of good humour, he could *undumpish* her at his pleasure. Her highest favourites would, in some cases, go to Tarlton before they would go to the Queen, and he was their usher to prepare their advantageous access unto her. In a word, he told the Queen more of her faults than most of her chaplains, and cured her melancholy better than all of her physicians."—FULLER'S *Worthies*.

Armin, a pupil and successor of the comic actor Tarlton, was a popular low comedian in 1604. He wrote *The Nest of Ninnies*, printed by T. E. for John Deane, 1608, in which appears the following description of a fool:—

"His head was small, his hayre long on the same;
One eare was bigger than the other farre;
His forehead full, his eyes shinde like a flame,
His nose flat, and his beard small, yet grew square;
His lips but little, and his wit was lesse,
But wide of mouth, few teeth, I must confesse.
His middle thicke, as I have said before;
Indifferent thighs and knees, but very short;
His legs be square, a foot long and no more;
Whose very presence made the king much sport."

"The great popularity which Tarlton possessed may be readily seen from the numerous allusions to him in almost all writers of the time; and few actors have been honoured with so many practical tokens of esteem. His portrait graced the alehouse; game-cocks were named after him; and a century after his death, his effigy adorned the jakes! According to Ellis, 'his portrait, with tabor and pipe, still serves as a sign to an alehouse in the Borough.'

"A common nursery song, which probably alludes to some historical event, originated with Tarlton, who perhaps first gave it out at the theatre. It is called 'Old Tarlton's Song' in a tract entitled 'Pigges Corantoe, or Newes from the North.'

'The King of France, with forty thousand men,
Went up a hill, and so came downe again.'—HALLIWELL.

The following example of Tarlton's wit is not inferior to the majority of those which are to be found in the collection known as *Tarlton's Court-witty Jestes*:—

"How Tarlton plaid the drunkard before the Queene.

The Queene being discontented, which Tarlton perceiving, took upon him to delight her with some quaint jest; whereupon he counterfaieted a drunkard, and called for beere, which was brought immediately. Her Majestie, noting his humor, commanded that he should have no more; for, quoth shee, he will play the beast, and so shame himselfe. Feare not you, quoth Tarlton, for your beere is small enough. Whereat Her Majestie laughed heartily, and commanded that he should have enough."

PLAYS ON WORDS.

"This playing on words may be attributed to many causes or motives, as either to an exuberant activity of mind, as in the higher comedy of Shakespeare generally;—or to an imitation of it as a mere fashion, as if it were said—'Is not this better than groaning?' . . . "—COLERIDGE.

"In a certain degree, play of words is the appropriate and most natural form of the comic in detail, as also it is unquestionably the most original vehicle of wit. If in every case the ridiculous is founded on an æsthetic contradiction, in which the eye immediately detects the likeness and affinity but at the same time also the disagreement and inconsistency of the objects which are referred to each other; it is evident that this similarity of words, compared with the identity and difference of the objects indicated by them, must have been the earliest occasion of laughable juxtaposition."—ULRICI.

The following is a list of the more obvious puns in the play. Explanations, where necessary, are given in the Supplementary Notes:—

- I. i. 16. On *hart* and *heart*; also IV. i. 63.
- I. ii. 2. On *Illyria* and *Elysium*.
- I. iii. 6. On *exceptions* and *except*.
- I. iii. 10. On *confine* and *fine*.
- I. iii. 30. On two meanings of *natural*.
- I. iii. 69. On *have in hand* and *have by the hand*.
- I. iii. 78. On different meanings of *dry*; also I. v. 49.
- I. iii. 84. On two meanings of *at my fingers' ends*.
- I. iii. 90. On two meanings of *put down*.
- I. iii. 91. On *tongues* and *longs*.
- I. iii. 131. On two meanings of *caper*.
- I. v. 28. On two meanings of *points*.
- I. v. 52. On two meanings of *mend*.
- II. i. 32. On two meanings of *salt water*.
- II. iii. 8. On two meanings of *early*.
- II. iii. 67. On *dog at a catch* and *some dogs will catch well*.
- II. iii. 104. On two meanings of *time*.
- II. iii. 191. On *Ass* and *ass* (=as).
- II. iv. 67. On *pains* and *pleasure* and *paid*.
- II. v. 146. On different significations of *O*.
- II. v. 149. On *I* and *eye*.
- III. i. 2. On two meanings of *by*.
- III. i. 32. On different meanings of *care for*.
- III. i. 38. On two meanings of *fool*.
- III. i. 139. On *degree* and *grise*.
- III. ii. 55. On two meanings of *goose-pen*.
- III. ii. 59. On two meanings of *dear*.
- III. iv. 152. On two meanings of *find*.
- III. iv. 317. On two meanings of *ride*.
- III. iv. 418. On two meanings of *fresh*.
- IV. ii. 5. On two meanings of *dissemble*.
- IV. ii. 65. On different meanings of *darkness*.
- V. i. 32. On two meanings of *double dealing*.
- V. i. 35. On two meanings of *grace*.
- V. i. 245. On two meanings of *spirit*.
- V. i. 308. On two meanings of *right wits*.

GLOSSARY.

The Editor's obligation to Professor Skeat's Etymological Dictionary calls for special acknowledgment.

Abbreviations—A.S. = Anglo-Saxon; M.E. = Middle English; F. = French; O.F. = Old French; G. = German; Gk. = Greek; Heb. = Hebrew; Icel. = Icelandic; It. = Italian; Du. = Dutch; Span. = Spanish; Pers. = Persian; Teut. = Teutonic.

The numerical references are to the first line of the quotation given.

Abuse (i), to use amiss, (ii.), to deceive. F. *abuser*. L. *ab*, away (amiss); *uti* to use.

There was never man thus abused.

IV. ii. 51

He hath been most notoriously abused.

V. i. 391.

Accost, to address. F. *accoster*, lit. "to go to the side of." L. *ac-* (for *ad*), to; *costa*, rib, side.

Accost, Sir Andrew, accost.

I. iii. 52.

You mistake, knight: "accost" is, front her, board her, woo her.

I. iii. 59.

Admire, to wonder. F. *admirer*. L. *admirari*, to wonder at.

Wonder not, nor admire not in thy mind, why I do call thee so.

III. iv. 162

Allow, to make to be acknowledged, to approve. O.F. *alouer*. L. *allaudare*. L. *al-* (for *ad*), to; *laudare* to praise "Allowed" = licensed."

For I can sing, and speak to him in many sorts of music, that will allow me very worth his service.

I. ii. 57.

There is no slander in an allowed fool.

I. v. 108.

Anon, immediately, by and bye. M.E. *anon*. A.S. *on an*, lit. "in one moment." A.S. *on*, on, in; *an*, one.

Let your bounty take a nap, I will awake it anon.

V. i. 51.

Barful, full of impediments. O.F. *barre*, a bar and A.S. suffix-*ful* denoting abundance.

I'll do my best to woo your lady; yet a barful strife!

I. iv. 41.

Bawcock, fine fellow, a term of endearment used in masculine sense. Corrupted from F. *beau coq*.

How now, my bawcock!

III. iv. 128

Bawbling, insignificant, trifling. O.F. *baubel*, a child's plaything. Perhaps connected with L. *babulus*, a fool.

A bawbling vessel was the captain of,

V. i. 58

Beshrew, a mild form of imprecation. Verbal suffix *be-* and "shrew." A.S. *scréawa*, a shrew-mouse, fabled to have a very venomous bite.

Beshrew me, the knight's in admirable fooling. II. iii. 90.

Beshrew his soul for me. IV. i. 62.

Bibble babble, foolish chatter, an instance of a compound word formed by reduplication. Cf. "pit-pat," "knick-knack," the former half of the word being a weakened form of the latter. The suffix *-le* is frequentative; and the word "babble" means "to keep saying *ba, ba*," syllables imitative of a child's attempt to speak. Cf. F. *babiller*.

Endeavour thyself to sleep, and leave thy vain bibble-babble. IV. ii. 108.

Bias, inclination to one side; originally the weighted side of a bowl. Perhaps from F. *biais*, a slope.

But nature to her bias drew in that. V. i. 269.

Blazon, armorial bearings, coat of arms. M.E. *blason*, a shield. F. *blason*, a coat of arms, orig. a shield.

Thy tongue, thy face, thy limbs, actions, and spirit, do give thee five fold blazon. I. v. 318.

Botcher, mender of old clothes. Noun from "botch," to patch. Origin unknown.

Let the botcher mend him. I. v. 52.

Bout, a term in fencing = a turn, round. Either from Low G. *bugt*, a bend, or, it may be a corruption of F. *botte*, (*d'épée*) a thrust.

The gentleman will, for his honour's sake, have one bout with you. III. iv. 335.

Brabble, quarrel, brawl. The stem is *B.* and the *-le* is frequentative. Cf. "bibble-babble," above.

In private brabble did we apprehend him. V. i. 69.

Bum-bailly, under-bailiff, one employed to dun or arrest for debt. A slang term arising from the pursuer catching at a man, by the hinder part of his garment.

Scout me for him at the corner of the orchard, like a bum-bailly. III. iv. 191.

Buttery, a place for provisions; the "buttery-bar" being the place where they were served out. A corruption of M.E. *botelerie*, a butlery, place for a butler. M.E. *boteler*, one who attends to bottles.

I pray you bring your hand to the buttery-bar, and let it drink. I. iii. 73.

Canary, a sweet wine imported from the Canary Islands, "not so white in colour as sack, nor so thin in substance."

O knight, thou lackest a cup of canary. I. iii. 87

Cantons, a form of "cantos," songs. It. *canto*, a song.

Write loyal cantons of contemned love. I. v. 296.

Catalan (i.), a native of Cathay, or China; (ii.), a term of reproach, "a sharper."

My lady's a Cataian. II. iii. 84.

Caterwauling, making a wailing noise like a cat. From M.E. *cat*, and *wawen*, to make a wailing noise, of imitative origin (onomotopœic).

What a caterwauling do you keep here. II. iii. 80.

Champain, open country. F. *campagne*, the country (as opposed to the town). L. *campus*, a plain.

Daylight and champain discovers not more. II. v. 176.

Chantry, a private chapel. A derivative of "chant." F. *chanter*. L. *cantare*, to sing.

Now go with me and with this holy man into the chantry by. IV. iii. 23.

Cheveril, kid leather, symbolical of anything very flexible.

Dim. of F. *chèvre*, a goat, kid. L. *capra*, a she-goat.

A sentence is but a cheveril glove to a good wit. III. i. 13.

Clodpole, a blockhead. A.S. *clod*, a lump of earth and "pole" or "poll." M.E. *pol*, the head, Du. *polle*. Richard II.'s "poll-tax" was exacted from each person or head.

He will find it comes from a clodpole. III. iv. 206.

Cockatrice, a fabled animal. By confusion with *cock*, said to be a monster hatched from a cock's egg. Late L. *côcâtricem* "the treader or tracker." L. *calcare*, to tread.

They will kill one another by the look, like cockatrices. III. iv. 218.

Cockney, an effeminate person. M.E. *cohenay*, a foolish person. Lit. "cock's egg"; i.e. a yolkless egg. M.E. *cohen*, gen. plu. of *cok*, a cock; and *ay*, *ey*. A.S. *æg*, egg.

I am afraid this great lubber, the world, will prove a cockney.
IV. i. 14.

Cohere, to agree exactly. L. *co-hærere*, to stick together.

Till each circumstance of place, time, fortune, do cohere,
and jump. V. i. 260.

Complexion, external appearance. F. *complexion*, appearance. L. *complexionem*, compass, habit of body. L. *com-* (*cum*), together; *plectere*, to plait.

What kind of woman is't? Of your complexion. II. iv. 26.

Comptible, sensitive, "easily brought to account." F. *compter*, to reckon. L. *computare*.

I am very comptible even to the least sinister usage.
I. v. 193.

Con, to study, learn by heart. A.S. *cunnian*, to test, allied to A.S. *cunnan*, to know, and to "can."

I have taken great pains to con it. I. v. 191.

Conceit, to form an opinion. Formed as if from the pp. of O.F. *concevoir* by analogy with *deceit*. L. *con-* (*cum*), altogether and *capere*, to take.

He is as horribly conceited of him. III. iv. 322.

Convent, agrees, or, is convenient. L. *con-venire*, to meet, make a compact, suit.

When that is known and golden time convents, a solemn combination shall be made of our dear souls. V. i. 394.

Coranto, a swift and lively dance. F. *courant*: from It. *correre*, to run. L. *currere*.

Why dost thou not go to church in a galliard and come home in a coranto. I. iii. 138.

Cousin, any relation more distant than a brother or sister. F. *cousin*. L. *consobrinus*, connected with L. *soror*.

Your cousin, my lady, takes great exceptions to your ill hours. (= niece). I. iii. 5.

What is he at the gate, cousin? (= uncle). I. v. 126.

Coystrill, a young fellow. (Properly, an inferior groom, employed to carry the knight's arms and other necessities.) Probably from *coustillier*, old French, of the same signification.

He's a coward and a coystrill that will not drink to my niece. I. iii. 42.

Cozier, one who sews, hence a cobbler. Span. *coser*, to sew. F. *coudre*.

Ye squeak out your coziers' catches. II. iii. 102.

Crowner, a corruption of "coroner." Late L. *coronarius*, a crown-officer, *corona*. L. *corōna*, a crown.

Go thou and seek the crowner, and let him sit o' my coz. I. v. 146.

Cut, a familiar appellation for a common, or labouring horse, probably from having the tail cut short. Used as a term of reproach to a man. Falstaff says, "If I tell thee a lie, spit in my face, *call me cut*." 1 Hen. IV. II. iv.

If thou hast her not i' the end, call me cut. II. iii. 210.

Cypress, a thin transparent stuff, now called crape. Both black and white were made, as at present, but the black was more common, and was used for mourning, as it is still. The origin is doubtful, but it seems to have been imported from the island of *Cyprus*.

And in sad cypress let me be laid. II. iv. 52
A cypress, not a bosom, hides my heart. III. i. 137.

Damask, rosy. Derived from the name of the city Damascus, which was famous for its red roses.

But let concealment . . . feed on her damask cheek. II. iv. 112.

Divulge, to speak publicly of. F. *divulguer*, to reveal. L. *divulgare*, to publish abroad; *vulgus*, the people, a crowd.

Yet I suppose him virtuous . . . in voices well divulged, free, learned and valiant. I. v. 284.

Dormouse, sleeping, dormant. M.E. *dormous*, from F. *dormir*, to sleep. L. *dormire*.

She did show favour to the youth . . . to awake your dormouse valour. III. ii. 19

Duello, a duel. It. *duello*. L. *duellum*, a fight between two men (archaic form of L. *bellum*, war). L. *duo*, two.

He cannot by the duello avoid it. III. iv. 236.

Extent, violent attack, violence, a legal term. O.F. *extents*. L. *ex*, out, *tendere*, to stretch.

Let thy fair wisdom, not thy passion sway in this uncivil and unjust extent. IV. i. 56.

Extravagancy, aimless wandering, vagrancy. F. *extravagance*. L. *extra*, beyond; *vagans*, pres. pt. of *vagari*, to wander.

My determinate voyage is mere extravagancy. II. i. 11.

Fadge, fit, suit, succeed. Formed from the Teut. base, *fag*, to suit. A.S. *fegan*, to join, suit.

How will this fadge? II. ii. 84.

Fulsome, cloying, gross, distasteful. M.E. *ful*, full; with suffix *-sum* (= E. *-some* as in *winsome*).

It is as fat and fulsome to mine ear as howling after music. V. i. 113.

Galliard, a lively dance. Span. *gallarda* (with *ll* as *ly*): perhaps through F.; cf. *galop gaillard*, "the galliard."

What is thy excellence in a galliard, knight? I. iii. 129.

Why dost thou not go to church in a galliard and come home in a coranto? I. iii. 138.

I did think by the excellent constitution of thy leg, it was formed under the star of a galliard. I. iii. 141.

Gaskins, large hose or trousers. Also written galligaskins, corruption of F. *garguesques*, *grequesques*. It. *Grechesco*, L. *Græcus*, Greek. The name was given to a particular kind of hose worn at Venice.

If one break, the other will hold; or, if both break, your gaskins fall. I. v. 27.

Geck, a dupe. Du. *gek*, a fool, sot.

Why have you suffer'd me to be imprison'd, . . . and made the most notorious geck and gull that e'er invention play'd on? V. i. 363.

Gin, a trap, snare. M.E. *gin*, short for M.E. *engin*, a contrivance. L. *ingenium*.

Now is the woodcock near the gin. II. v. 92.

Grise, a step. Spelt properly *grees*, and the proper sense is "a flight of steps." *Grees* is the plu. of M.E. *gre*, a step. O.F. *gre*, a step; cf. F. *degré*. L. *gradus*.

That's a degree to love.

No, not a grise; for 'tis a vulgar proof
That very oft we pity enemies.

III. i. 140.

Haggard, a wild hawk. M.F. *hagard*, wild; esp. used of a wild falcon.

He must observe their mood on whom he jests . . .

And, like the haggard, check at every feather
That comes before his eye.

III. i. 74.

Havoc, destruction. O.F. *havot*, plunder; whence *crier havot*. E. "cry havoc."

Who hath made this havoc with them?

V. i. 209.

Hull, to float by the effect of the waves on the mere hull, or body of a vessel. Du. *hol*, hold.

I am to hull here a little longer.

I. v. 224.

Idle, profitless, frivolous. A.S. *idel*, vain, empty, useless.

Your store, I think, is not for idle markets.

III. iv. 45.

Jet, to strut about. O.F. *jetter*. L. *jactare*, to fling; frequent. of *jacere*, to throw.

How he jets under his advanced plumes!

II. v. 36

Jewel, an ornament, piece of jewellery. O.F. *joel*. Late L. *jocalia*, jewels, trinkets. L. *jocari*, to play.

Here, wear this jewel for me.

III. iv. 227.

Jocund, blithe, gay, light-hearted. L. *jucundus*, pleasant, orig. helpful. L. *juvare*, to help.

And I, most jocund, apt and willingly,

To do you rest, a thousand deaths would die.

V. i. 136.

Jot, a little, point. L. *iota*. Gk. *iōta*, a letter of the Gk. alphabet. Heb. *yōd*, the smallest letter of the Heb. alphabet.

No, faith, I'll not stay a jot longer.

III. ii. 1.

You do mistake me, sir.

No, sir, no jot; I know your favour well.

III. iv. 360.

Kickshawses, kickshaws, trifles. A corruption of F. *quelques choses*, something, hence, a trifle. L. *quatis*, *quam* and *causa*.

Art thou good at these kickshawses, knight?

I. iii. 124.

- Leasing, lying, the power to lie. A.S. *leasung*, falsehood.
Now Mercury endue thee with leasing, for thou speakest
well of fools. I. v. 106.
- Leman, a sweetheart. M.E. *leofman*. A.S. *lēof*, dear;
mann, a man or woman.
I sent thee sixpence for thy leman. II. iii. 27.
- Lethargy, a heavy sleep. M.F. *lethargie*. L. *lethargia*.
Gk. *λεθρη*, oblivion.
Cousin, cousin, how have you come so early by this
lethargy? I. v. 133.
- Lets, hinders. A.S. *lettan*, to hinder.
If nothing lets to make us happy both,
But this my masculine usurp'd attire. V. i. 255.
- Lullaby, "good-night." Properly, a song to set babes to
sleep. An imitative word formed from the repetition
of *lu lu* in lulling children to sleep.
Lullaby to your bounty till I come again. V. i. 48.
- Madonna, my lady. It. *ma*, my; *donna*, lady. L. *mea*,
domina.
Two faults, madonna, that drink and good counsel will
amend. I. v. 48.
Good madonna, why mournest thou? I. v. 73.
I think his soul is in hell, madonna. I. v. 75.
- Malapert, saucy. O.F. *mal*, ill; *apert*, open, ready, skilful.
The sense is "badly expert," i.e. mischievous. L.
male, badly; *expertus*, skilful.
Nay, then I must have an ounce or two of this malapert
blood from you. IV. i. 46.
- Manakin, little man. M.F. *manequin*, a puppet. Double
dim. of Du. *man*, a man.
This is a dear manakin to you, Sir Toby. III. ii. 53.
- Maugre, in spite of. O.F. *maugre*. F. *malgré*. L. *malus*,
bad; *gratum*, pleasing. Lit. "ill will."
I love thee so, that, maugre all thy pride,
Nor wit nor reason can my passion hide. III. i. 167.
- Mellifluous, sweet. Lit. "Flowing like honey." L. *melli*,
from stem of *mel*, honey, *-fluens*, flowing.
A mellifluous voice, as I am a true knight. II. iii. 57.

Minion, darling, favourite. F. *mignon*, dainty, pleasing.

This your minion, whom I know you love. V. i. 129.

Misprision, mistake, misapprehension. M.F. *mesprision*, error. O.F. *mes-*, badly. Late L. *prensionem*, an apprehending. L. *prehendere*, to take.

Misprision in the highest degree! I. v. 62.

Motley, a parti-coloured garment. Perhaps from O.F. *mattele*, clotted, curdled.

Cucullus non facit monachum; that's as much to say as
I wear not motley in my brain. I. v. 68.

Nuncio, a messenger. It. *nuncio*. L. *nuntium*, a bringer of tidings. From L. *novus*, new.

She will attend it better in thy youth
Than in a nuncio's of more grave aspect. I. iv. 29.

Perpend, consider, weigh carefully, attend. L. *perpendere*, to weigh or measure carefully.

Therefore perpend, my princess, and give ear. V. i. 303.

Point-devise, exactly. O.F. *point devis*. L. *punctum*, a point, *divisum*, divided.

I will be point-devise the very man. II. v. 179.

Provident, forseeing. L. *providentem*, from *pro*, before, *videre*, to see.

I saw your brother,
Most provident in peril, bind himself,
. . . . To a strong mast that lived upon the sea. I. ii. 11.

Quirk, humour, whim. Connected through Du. with L. *cura*, attention.

Belike, this is a man of that quirk. III. iv. 267.

Saw, a saying, maxim, proverb. M.E. *sawe*. A.S. *sagu*, a saying.

We'll whisper o'er a couplet or two of most sage saws.
III. iv. 411.

Scathful, harmful, damaging. Icel. *skatha*, harm, and suffix *-ful*.

A bawbling vessel was he captain of
With which such scathful grapple did he make
With the most noble bottom of our fleet,— V. i. 58.

Shent, scolded, chidden. A.S. *scendan*, to scold.

I am shent for speaking to you.

IV. ii. 115.

Silly, simple, innocent. The word has passed through many changes of meaning. Orig. "timely," then "happy," lucky, blessed, innocent, simple, foolish. A.S. *sælig*, timely; from A.S. *sæl*, time, season, happiness.

It is silly sooth, and dallies with the innocence of love.

II. iv. 46.

Simulation, imitation, disguise. L. *simulationem*. L. *similis*, like; *simul*, together.

This simulation is not as the former.

II. v. 153.

Sinister, unfair. L. *sinister*, on the left hand.

I am very comptible, even to the least sinister usage. I. v. 193.

Skills, matters, makes a difference. Icel. *skil*, a distinction.

As a madman's epistles are no gospels, so it skills not much when they are delivered.

V. i. 296.

Sneck-up or snick-up, hang yourself, go and be hanged. The original notion may have been "neck-up," or "his neck-up."

We did keep time, sir, in our catches. Sneck-up! II. iii. 107.

Squash, an unripe peascod (nearly flat). E. *quash* with the prefix *-s-*. O.F. *-es*, intensive, and *quasser*. F. *casser*, to break.

Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple.

I. v. 170.

Syllogism, an argument, reasoning from premisses. F. *sylogisme*. L. *sylogismus*. Gk. *συλλογίζομαι*, I reckon together; *λόγος*, discourse, reasoning.

If that this simple syllogism will serve, so; if it will not, what remedy?

I. v. 56.

Taffeta, a thin silk stuff. F. *taffetas*. Pers. *toftah*, twisted, woven.

And the tailor make thy doublet of changeable taffeta, for thy mind is a very opal.

II. iv. 74.

Testril, a sixpence. Also spelt *tester*, was named from a French coin with a head upon it (of Louis XII.). O.F. *teste*, a head. L. *testa*, tile, skull.

There's a testril of me too.

II. iii. 36.

Trice, a short space of time. *In a trice*, as if imitated from Span. *en un tris*, in an instant; from *tris*, the noise made by the cracking of glass, a crack, an instant. Prob. of imitative origin.

I'll be with you again, in a trice.

IV. ii. 136

Tuck, sword, rapier. Short for F. *étoc*, occasional form of *estoc*, the stock of a tree, rapier. It. *stocco*, a truncheon, rapier.

Dismount thy tuck . . . for thy assailant is quick,
skilful and deadly.

III. iv. 243.

Validity, value. F. *validité*. L. *validus*, strong, *valere*, to be strong.

Naught enters there, of what validity and pitch see'er,
but falls into abatement and low price.

I. i. 11.

Wainropes, cart ropes. Wain is formed from A.S. *waegn*, a wain. From *wegan*, to carry. Rope from A.S. *rāp*, a rope.

I think oxen and wainropes cannot hale them together.

III. ii. 65.

Weeds, garments. A.S. *wāde*, a garment, lit. "something woven."

I'll bring you to a captain in this town,
Where lie my maiden weeds,

V. i. 263.

Welkin, sky, clouds. A.S. *wolcen*, a cloud.

But shall we make the welkin dance indeed?
Who you are and what you would ar out of my welkin, I
might say "element," but the word is over-worn.

III. i. 67.

Well-a-day, an exclamation of sorrow. M.E. *weilaway*. A.S. *wā la wā*, lit. wo! la! wo! Early misunderstood and turned into *wellaway*, and even into *wellday*.

Well-a-day that you were, sir!

IV. ii. 120

Whirligig, wheel. In Shakespeare a *gig* is a boy's top, a whirling thing. The first part of the word is frequentative. Icel. *hvirfla*, to whirl.

And thus the whirligig of time brings in his revenges.

V. i. 339.

Yare, ready, quick. A.S. *gearu*, ready, prompt.

Be yare in thy preparation; for thy assailant is quick,
skilful and deadly. III. iv. 243.

Yeoman, servant. M.E. *yoman* and *yeman*. O. Friesian,
gāman, a villager, from *gā*, also *gō*, a village, and *man*.

The lady of the Strachy married the yeoman of the
wardrobe. II. v. 45.

Zanies, buffoons. It. *Zanni*, a familiar form of *Giovanni*,
John; used to mean "a sillie John, a gull, a noddie,
clowne, foole, simple fellowe in a plaie."

I protest, I take these wise men,
. . . . no better than the fools' zanies.

I. v. 97.

CURRENT EXAMINATION PAPERS.

ACT I. SCENES I. AND II.

1. How is the subject of the whole Play introduced to us in the first scene?
2. What is made known concerning the principal actors in the drama and their previous history in Scenes I. & II.?
3. Under what different images does the Duke describe the state of his feelings?
4. What is your first impression of Viola's character?
5. Write out the following passages, from
 "O, she that hath a heart of that fine frame
 to
 when canopied with bowers." (i. 33-41).

ACT I. SCENES III. AND IV.

1. Give briefly your opinion of Sir Toby's character as shown in Scene III.
2. Discuss the humour of Scene III, and give examples of puns from it.
3. What reference is made in these scenes to the influence of stars?
4. Describe the course of action Orisino bade Cesario adopt in his mission to Olivia.

ACT I. SCENE V.

1. Point out the steps by which the Clown regains his mistress' favour.
2. "You are sick of self-love, Malvolio." Discuss the justice of this charge.
3. Describe in your own words the first interview between Olivia and Viola.
4. If you were acting the part of Olivia, what special aspects of the part would you try to bring out in this scene?
5. Paraphrase:—

"If I love you in my master's flame,
 With such a suffering, such a deadly life,
 In your denial I would find no sense;
 I would not understand it."

ACT I. AND INTRODUCTION.

1. Discuss the title of the Play.
2. What is your impression of the sense or nonsense of Sir Toby's speeches?
3. Do you consider that Viola was successful in her impersonation of a page?
4. How does Shakespeare succeed in producing the atmosphere of Illyria?
5. What date has been assigned to the composition of the Play, and what evidence can be adduced in favour of that date?

ACT II. SCENES I., II. AND III.

1. Who was Antonio and what did Sebastian tell him about himself?
2. Write a short essay on "Disguise."
3. "I left no ring with her." What called forth this remark from Viola?
4. Describe the plot formed by Maria against Malvolio. Who were made party to it?
5. Compare the characters of Sir Toby and Sir Andrew.

ACT II. SCENE IV.

1. Define dramatic irony and illustrate it from this scene.
2. Give in full the song the Clown sang at Orsino's request.
3. Compare the behaviour of Viola towards the Duke in this scene with that of Olivia towards Viola in Act I., Scene V.
4. How does Viola tell the Duke the story of her love without betraying herself?
5. "She sat like Patience on a monument, smiling at grief." Write a short essay on this passage.

ACT II. SCENE V.

1. Quote some of the epithets bestowed on Malvolio by Sir Toby and his companions.
2. Give the substance of Malvolio's speeches before he found the letter.
3. What was his first expressed resolution when he had read it? Comment on this.
4. Give a short summary of the contents of the letter.
5. Discuss Malvolio's character as shown in this scene.

ACT II. AND INTRODUCTION.

1. What songs occur in Act II.? Say what you know of their origin.
2. Sketch the character of Maria as shown in this Act, and show what it was in her which most attracted Sir Toby (and Sir Andrew).
3. Sebastian in a later passage speaks of Olivia as swaying her house, commanding her followers, etc., "with such a smooth discreet and stable bearing." Discuss the correctness of his opinion from evidence afforded by this Act.
4. To what group of Shakespeare's Plays does *Twelfth Night* belong? Notice any points of resemblance between it and *As You Like It*.
5. Contrast the characters of Viola and Olivia.

ACT III. SCENE I.

1. Describe the interview between Viola and the Clown in Olivia's garden.
2. Give the substance of Viola's reflections on the art of fooling.
3. Show how in this scene Viola tries to parry Olivia's advances.
4. Give the context of the following passages and explain them:—
 - (a) 'Twas never merry world
Since lowly feigning was called compliment.
 - (b) O world, how apt the poor are to be proud.
 - (c) For now I am your fool.

ACT III. SCENES II. AND III.

1. What do you gather was the opinion formed by Sir Toby and Fabian of Sir Andrew's character? Quote examples of their opinion from Scene II.
2. Comment on Sir Andrew's remark, "I'd as lief be a Brownist as a politician."
3. What is the feature of Antonio's character which strikes you most forcibly in Scene III?
4. Of what adventure in his previous life does Antonio give an account to Sebastian, and what effect has this adventure on his present course of action?
5. Write out the following passage, being careful of the division of lines, from:
"I could not stay behind you
set forth in your pursuit." (iii. 4-13).

ACT III. SCENE IV.

1. Give instances of Malvolio's "ridiculous boldness" before Olivia. What are his reflections when Olivia and Maria leave him?

2. What further complications arise in this Scene from Viola's disguise?
3. Give some account of Sir Toby, and his manner of spending his time.
4. "A very dishonest paltry boy." What caused Sir Toby to denounce Viola in these words?
5. By whom and to whom were the following words spoken?
 - (i) I sent for thee upon a sad occasion.
 - (ii) What man! defy the devil.
 - (iii) In nature there's no blemish but the mind.
 - (iv) I am one that would rather go with Sir priest than Sir knight.

ACT III. AND INTRODUCTION.

1. What internal evidence as to the date of the play may be gathered from this Act?
2. What do you know about (a) duelling, (b) treatment of madmen in the time of Shakespeare?
3. Describe the means by which Sir Toby brought about the duel between Sir Andrew and Viola.
4. Paraphrase:

O, what a deal of scorn looks beautiful
 In the contempt and anger of his lip!
 A murderous guilt shows not itself more soon
 Than love that would seem hid: love's night is noon.
 Cesario, by roses of the spring,
 By maidenhood, honour, truth and everything
 I love thee so, that, maugre all thy pride,
 Nor whit nor reason can my passion hide,
 Do not extort thy reasons from this clause,
 For that I woo, thou therefore hast no cause,
 But rather, reason thus with reason fetter,
 Love sought is good, but given unsought is better.

ACT IV. SCENE I.

1. What are the characteristics which Sebastian has in common with Viola, as shown in Scene I?
2. Trace the continuance of cross-purposes, and show what is the climax to which they are tending.
3. Explain the following passages, and show in what context they occur:—"I am afraid this great lubber, the world, will prove a cockney," "Beshrew his soul for me," and "He started one poor heart of mine in thee."
4. What do you judge to have been the impression produced on Sebastian by Olivia at their first interview?

ACT IV. SCENES II. AND III.

1. How does Scene II. give further proof of the Clown's cleverness?
2. What was it Malvolio requested the fool to do for him, and what extravagant requital did he promise?
3. Give the substance of Sebastian's soliloquy in Olivia's garden.

4. Explain the following allusions:—Hermit of Prague; King Gorbuduc; Egyptians in the fog; Pythagoras.
5. What can be urged in defence of Sebastian for marrying Olivia in such haste, and of Olivia for not detecting the change of personality?

ACT IV. AND INTRODUCTION.

1. What are the characteristic marks of the Clown in this play?
2. Explain the following, giving the context:
 - (i) Let thy fair wisdom, not thy passion, sway
In this uncivil and unjust extent
Against thy peace.
 - (ii) Let fancy still my sense in Lethe steep;
If it be thus to dream, still let me sleep.
 - (iii) And though 'tis wonder that enwraps me thus,
Yet 'tis not madness.
3. Give your views on Malvolio's character, and if you were taking his part on the stage, what special attributes would you accentuate?
4. Give an account of the Clown's mock ministrations to Malvolio.
5. It has been said that in Malvolio Shakespeare intended a satire upon the Puritans. Discuss this statement.

ACT V. SCENE I.

1. Describe how in the beginning of this Scene Viola becomes an object of contempt to the three people who think they love her best.
2. What different facts are brought out about Antonio in this Act?
3. "I am sorry, madam, I have hurt your kinsman."
Who says this and to what does it refer?
4. What was the dénouement of the plot against Malvolio?
5. By whom and in what connection were the following words spoken:—
 - (i) That face of his I do remember well.
 - (ii) I'll sacrifice the lamb that I do love,
To spite a raven's heart within a dove.
 - (iii) One face, one voice, one habit and two persons.
 - (iv) You shall from this time be
Your master's mistress.

ACT V. AND INTRODUCTION.

1. Compare and contrast the characters of (i) Orsino and Sebastian, (ii) Sir Toby, The Clown and Sir Andrew.
2. Point out any (apparent) inconsistencies in the Play.
3. What can we gather from this Play of Shakespeare's views on gratitude, conceit and Puritanism?
4. Write notes on the characters of Fabian and Antonio.
5. Show how Sebastian's words to Olivia "Lady, you have been mistook, but nature to her bias drew in that" are illustrative of the final act of the drama.